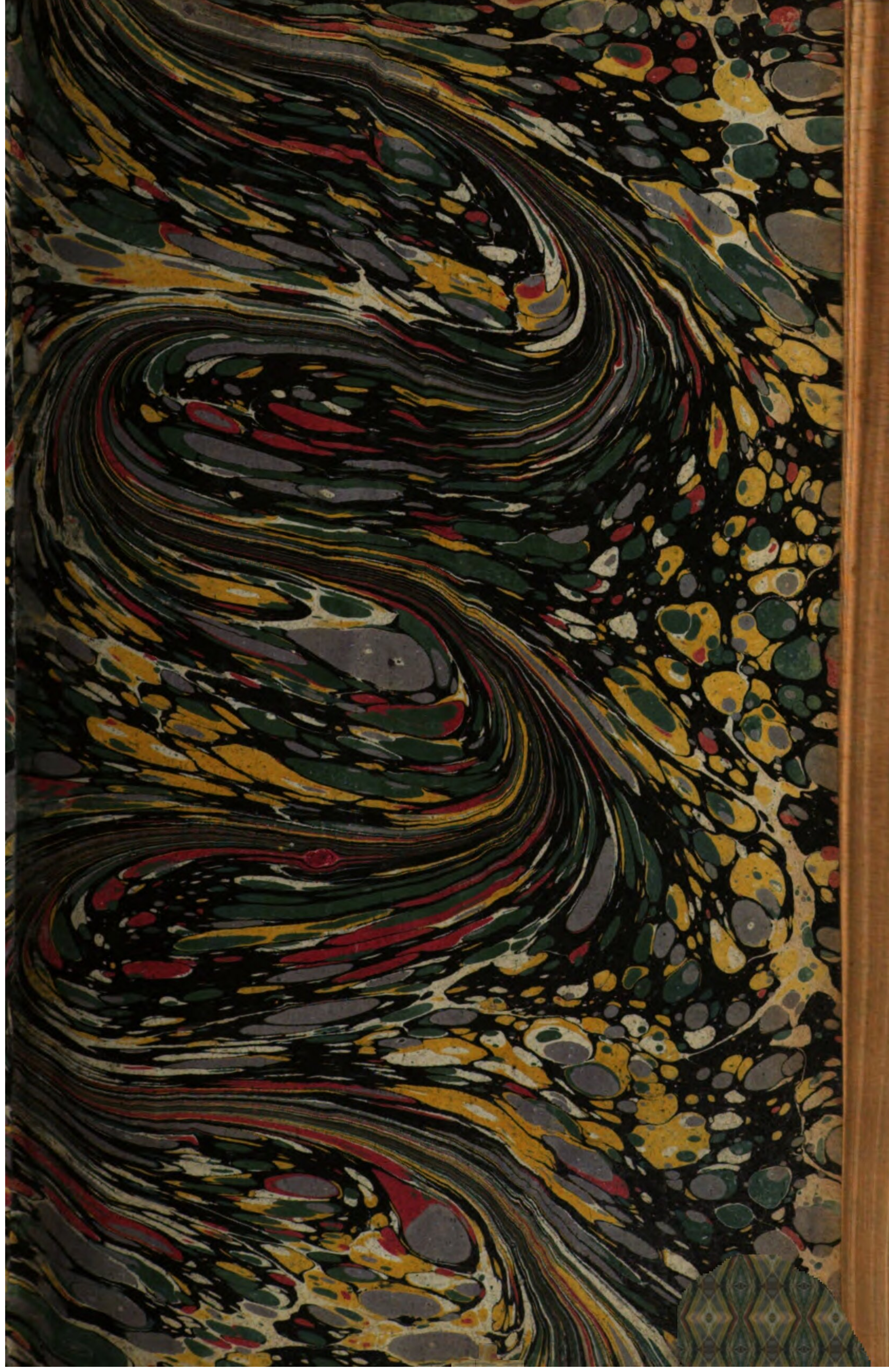






P. o. angl. 360^t

Shakespeare

B. L. angl. pag. 163.

P L A Y S

WILLIAM SHAKESPEARE
THE

P L A Y S

OF

WILLIAM SHAKESPEARE.

TWELFTH NIGHT.

MEASURE FOR MEASURE.

VOLUME THE FOURTH.

L O N D O N

Printed for T. Longman, B. Lee and Son, G. Bell, J. Parker, J. Johnson,
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1855.

WILLIAM SHAKESPEARE

VOLUME THE FOURTH

THE
PLAYS
OF
WILLIAM SHAKSPEARE.

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M. DCC. XCIII.

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Vol. IV.

THE

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J. Cadell, J. Lockington, J. Deighton, and W. Miller.

M. DCC. XCIII.

*Twelfth Night.] There is great reason to believe, that the serious part of this Comedy is founded on some old translation of the seventh history in the fourth volume of Baskin's Works. The comic scenes appear to have been entirely the production of Shakespeare. It is not impossible, however, that the circumstances of the Duke leading his Page to pick his cane with the Lady, and of the Lady's falling in love with the Page, &c. might be borrowed from the fifth Epilog of Rabelais, published with his other original Poems in 1563.

"A woman who had loved her long,
 "And for her sake did take
 "The danger of love, that happen'd
 "By following her own will."

TWELFTH-NIGHT:*

"To him declare his love,
 "And make him all his own;
 "To be for his reward,
 "And to continue for his love."

WHAT YOU WILL.

"Even Claudio's youth was
 "By him was found often hands,
 "By him his love took place,
 "By him he often did repay
 "To his lady's face.
 "This passed well, till at the length
 "Valeria fore did love,
 "With many tears besought her
 "His master's grace to renew.
 "And told her that the world was
 "Not his master's grace to pay,
 "The more she saw the more
 "The more she saw the more."

Thus also concludes the first scene of the third act of the play before us:
 "And so adieu, good madam; never more
 "Will I my master's name to you declare," &c.
 I offer no apology for the length of the foregoing extract, the book from which it is taken, being so uncommon, that only one copy, except that in my own possession, has hitherto occurred.

* TWELFTH NIGHT.] There is great reason to believe, that the serious part of this Comedy is founded on some old translation of the seventh history in the fourth volume of *Belleforest's Histoires Tragiques*. Belleforest took the story, as usual, from Bandello. The comic scenes appear to have been entirely the production of Shakspeare. It is not impossible, however, that the circumstances of the Duke sending his Page to plead his cause with the Lady, and of the Lady's falling in love with the Page, &c. might be borrowed from the Fifth Eglog of Barnaby Googe, published with his other original Poems in 1563 :

“ A worthy *Knyght* dyd love her longe,
“ And for her sake dyd feale
“ The panges of love, that happen styl
“ By frowning fortune's wheale.
“ He had a *Page*, Valerius named,
“ Whom so much he dyd truste,
“ That all the secrets of his hart
“ To hym declare he muste.
“ And made hym all the onely meanes
“ To sue for his redresse,
“ And to entreate for grace to her
“ That caused his distresse.
“ *She whan as first she saw his page*
“ *Was straight with hym in love,*
“ *That nothyng could Valerius face*
“ *From Claudia's mynde remove.*
“ By hym was Faustus often harde,
“ By hym his futes toke place,
“ By hym he often dyd aspyre
“ To se his Ladyes face.
“ This passed well, tyll at the length
“ Valerius fore did sewe,
“ With many teares beseechynge her
“ His mayster's gryefe to rewe.
“ And tolde her that yf she wolde not
“ Release his mayster's payne,
“ *He never wolde attempte her more*
“ *Nor se her ones agayne,”* &c.

Thus also concludes the first scene of the third act of the Play before us:

“ And so adieu, good madam; never more
“ Will I my master's tears to you deplore,” &c.

I offer no apology for the length of the foregoing extract, the book from which it is taken, being so uncommon, that only one copy, except that in my own possession, has hitherto occurred.

Even Dr. Farmer, the late Rev. T. Warton, Mr. Reed, and Mr. Malone, were unacquainted with this Collection of Googe's Poetry.

August 6, 1607, a Comedy called *What you Will* (which is the second title of this play), was entered at Stationers' Hall by Tho. Thorpe. I believe, however, it was Marston's play with that name. Ben Jonson, who takes every opportunity to find fault with Shakspeare, seems to ridicule the conduct of *Twelfth-Night* in his *Every man out of his Humour*, at the end of Act III. sc. vi. where he makes *Mitis* say, "That the argument of his comedy might have been of some other nature, as of a duke to be in love with a countess, and that countess to be in love with the duke's son, and the son in love with the lady's waiting maid: *some such cross wooing, with a clown to their serving man*, better than be thus near and familiarly allied to the time." STEEVENS.

I suppose this comedy to have been written in 1614. If however the foregoing passage was levelled at *Twelfth-Night*, my speculation falls to the ground. See *An Attempt to ascertain the order of Shakspeare's plays*, Vol. I. MALONE.

PERSONS represented.

Orfino, *duke of Illyria.*

Sebastian, *a young gentleman, brother to Viola.*

Antonio, *a sea-captain, friend to Sebastian.*

A sea-captain, friend to Viola.

Valentine, } *Gentlemen attending on the duke.*

Curio, }

Sir Toby Belch, *uncle to Olivia.*

Sir Andrew Ague-cheek.

Malvolio, *steward to Olivia.*

Fabian, } *servants to Olivia.*

Clown, }

Olivia, *a rich countess.*

Viola, *in love with the duke.*

Maria, *Olivia's woman.*

Lords, Priests, Sailors, Officers, Musicians, and other Attendants.

SCENE, *a city in Illyria; and the sea-coast near it.*

TWELFTH-NIGHT:

O R,

WHAT YOU WILL.

ACT I. SCENE I.

An apartment in the Duke's palace.

Enter DUKE, CURIO, Lords; Musicians attending.

DUKE. If musick be the food of love, play on,
Give me excess of it; that, surfeiting,²
The appetite may sicken, and so die.——
That strain again;—it had a dying fall:³

² Give me excess of it; that, surfeiting, &c.] So, in *The Two Gentlemen of Verona*:

“And now excess of it will make me surfeit.” STEEVENS.

³ That strain again; it had a dying fall:

O, it came o'er my ear like the sweet south,

That breathes upon a bank of violets,

Stealing, and giving odour.] Milton, in his *Paradise Lost*,

B. IV. has very successfully introduced the same image:

“—— now gentle gales,

“Fanning their odoriferous wings, dispense

“Native perfumes, and whisper whence they stole

“Those balmy spoils.” STEEVENS.

That strain again;—it had a dying fall:] Hence Pope, in his *Ode on Saint Cecilia's Day*:

“The strains decay,

“And melt away,

“In a dying, dying fall.”

Again, Thomson, in his *Spring*, v. 722; speaking of the nightingale:

“—— Still at every dying fall

“Takes up the lamentable strain.” HOLT WHITE.

6 TWELFTH-NIGHT: OR,

O, it came o'er my ear like the sweet south,⁴
 That breathes upon a bank of violets,⁵
 Stealing, and giving odour.—Enough; no more;
 'Tis not so sweet now, as it was before.
 O spirit of love, how quick and fresh art thou!
 That, notwithstanding thy capacity
 Receiveth as the sea, nought enters there,
 Of what validity and pitch soever,⁶
 But falls into abatement and low price,
 Even in a minute! so full of shapes is fancy,
 That it alone is high-fantastical.⁷

CUR. Will you go hunt, my lord?

DUKE.

What, Curio?

⁴ ———*the sweet south,*] The old copy reads—*sweet sound*, which Mr. Rowe changed into *wind*, and Mr. Pope into *south*. The thought might have been borrowed from Sidney's *Arcadia*, Lib. I: “——more *sweet* than a *gentle South-west* wind, which comes creeping over *flowery* fields,” &c. This work was published in 1590. STEEVENS.

I see no reason for disturbing the text of the old copy, which reads—*Sound*. The wind, from whatever quarter, would produce a sound in breathing on the violets, or else the simile is false. Besides, *sound* is a better relative to the antecedent, *strain*.

DOUCE.

⁵ *That breathes upon a bank of violets,*] Here Shakspeare makes the south steal odour from the violet. In his 99th *Sonnet*, the violet is made the thief:

“The forward violet thus did I chide:

“Sweet thief, whence didst thou steal thy sweet that smells,

“If not from my love's breath?” MALONE.

⁶ *Of what validity and pitch soever,*] *Validity* is here used for *value*. MALONE.

So, in *King Lear*:

“No less in space, *validity*, and pleasure.”

STEEVENS.

⁷ *That it alone is high-fantastical.*] High-fantastical, means fantastical to the height.

So, in *All's Well that Ends Well*:

“My *high-repented* blames

“Dear sovereign, pardon me.” STEEVENS.

CUR.

The hart.

DUKE. Why, so I do, the noblest that I have:
 O, when mine eyes did see Olivia first,
 Methought, she purg'd the air of pestilence;
 That instant was I turn'd into a hart;
 And my desires, like fell and cruel hounds,
 E'er since pursue me.⁸—How now? what news
 from her?

⁸ *That instant was I turn'd into a hart;
 And my desires, like fell and cruel hounds,
 E'er since pursue me.*] This image evidently alludes to the
 story of Acteon, by which Shakspeare seems to think men
 cautioned against too great familiarity with forbidden beauty.
 Acteon, who saw Diana naked, and was torn to pieces by his
 hounds, represents a man, who indulging his eyes, or his
 imagination, with the view of a woman that he cannot gain,
 has his heart torn with incessant longing. An interpretation
 far more elegant and natural than that of Sir Francis Bacon,
 who, in his *Wisdom of the Ancients*, supposes this story to warn
 us against enquiring into the secrets of princes, by shewing,
 that those who know that which for reasons of state is to be
 concealed, will be detected and destroyed by their own
 servants. JOHNSON.

This thought, (as I learn from an anonymous writer in the
Gentleman's Magazine,) is borrowed from the 5th sonnet of
 Daniel:

“ Whilst youth and error led my wand’ring mind,
 “ And sette my thoughts in heedles waies to range,
 “ All unawares, a goddesse chaste I finde,
 “ (Diana like) to worke my suddaine change.
 “ For her no sooner had mine eye bewraid,
 “ But with disdaine to see mee in that place,
 “ With fairest hand the sweet unkindest maid
 “ Casts water-cold disdaine upon my face:
 “ Which turn’d my sport into a hart’s despaire,
 “ Which still is chac’d, while I have any breath,
 “ By mine own thoughts, sette on me by my faire;
 “ My thoughts, like hounds, pursue me to my death.
 “ Those that I foster’d of mine own accord,
 “ Are made by her to murder thus theyr lord.”

See Daniel's *Delia & Rosamond*, augmented, 1594. STEEVENS.

Enter VALENTINE.

VAL. So please my lord, I might not be
admitted,
But from her hand-maid do return this answer:
The element itself, till seven years heat,⁹
Shall not behold her face at ample view;
But, like a cloistress, she will veiled walk,
And water once a day her chamber round
With eye-offending brine: all this, to season
A brother's dead love, which she would keep fresh,
And lasting, in her sad remembrance.

DUKE. O, she, that hath a heart of that fine
frame,
To pay this debt of love but to a brother,
How will she love, when the rich golden shaft,
Hath kill'd the flock of all affections² else
That live in her!³ when liver, brain, and heart,

⁹ *The element itself, till seven years heat,]* Heat for heated.
The air, till it shall have been warmed by seven revolutions of the
sun, shall not, &c. So, in *King John*:

“The iron of itself, though *heat* red hot—.”

Again, in *Macbeth*:

“—— And this report

“Hath so *exasperate* the king—.” MALONE.

² ——*the flock of all affections*——] So, in Sidney's *Arcadia*:
“——has the *flock* of unspeakable virtues.” STEEVENS.

³ O, *she, that hath a heart of that fine frame,*
To pay this debt of love but to a brother,
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That live in her!] Dr. Hurd observes, that *Simo*, in the
Andrian of Terence, reasons on his son's concern for *Chrysis* in the
same manner:

“Nonnunquam conlacrumabat: placuit tum id mihi.

“Sic cogitabam: hic parvæ consuetudinis

“Causâ mortem hujus tam fert familiariter:

“Quid si ipse amâisset? quid mihi hic faciet patri?”

STEEVENS.

These sovereign thrones,⁴ are all supply'd, and
 fill'd,
 (Her sweet perfections,)⁵ with one self king!—⁶
 Away before me to sweet beds of flowers;
 Love-thoughts lie rich, when canopy'd with
 bowers. [Exeunt.]

S C E N E II.

The Sea-coast.

Enter VIOLA,⁷ Captain, and Sailors.

Vio. What country, friends, is this?

CAP. Illyria, lady.⁸

⁴ *These sovereign thrones,*] We should read—three *sovereign thrones*. This is exactly in the manner of Shakspeare. So, afterwards, in this play, *Thy tongue, thy face, thy limbs, actions, and spirit, do give thee fivefold blazon*. WARBURTON.

⁵ *Her sweet perfections,*] *Liver, brain, and heart*, are admitted in poetry as the residence of *passions, judgment, and sentiments*. These are what Shakspeare calls, *her sweet perfections*, though he has not very clearly expressed what he might design to have said.

STEEVENS.

⁶ —*with one self king!*] Thus the original copy. The editor of the second folio, who in many instances appears to have been equally ignorant of our author's language and metre, reads—*self-same king*; a reading, which all the subsequent editors have adopted. The verse is not defective. *Perfections* is here used as a quadrifyllable. So, in a subsequent scene:

“Methinks I feel this youth's *perfections*.”

Self-king means *self-same king*; one and the same king. So, in *King Richard II*:

“—— that *self-mould* that fashion'd thee,

“Made him a man.” MALONE.

⁷ *Enter Viola,*] *Viola* is the name of a lady in the fifth book of *Gower de Confessione Amantis*. STEEVENS.

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10 TWELFTH-NIGHT: OR,

VIO. And what should I do in Illyria?
My brother he is in Elyfium.⁸
Perchance, he is not drown'd:—What think you,
failors?

CAP. It is perchance, that you yourself were sav'd.

VIO. O my poor brother! and so, perchance,
may he be.

CAP. True, madam: and, to comfort you with
chance,

Affure yourself, after our ship did split,
When you, and that poor number sav'd with you,⁹
Hung on our driving boat, I saw your brother,
Most provident in peril, bind himself
(Courage and hope both teaching him the practice)
To a strong mast, that liv'd upon the sea;
Where, like Arion on the dolphin's back,
I saw him hold acquaintance with the waves,
So long as I could see.

VIO. For saying so, there's gold:
Mine own escape unfoldeth to my hope,
Whereto thy speech serves for authority,
The like of him. Know'st thou this country?

CAP. Ay, madam, well; for I was bred and born,
Not three hours travel from this very place.

VIO. Who governs here?

CAP. A noble duke in nature, as in name.³

⁸ ——— in Illyria?

My brother he is in Elyfium.] There is seemingly a play upon the words—*Illyria* and *Elyfium*. DOUCE.

⁹ ———and that poor number sav'd with you,] We should rather read—*this* poor number. The old copy has *those*. The failors who were saved, enter with the captain. MALONE.

³ *A noble duke in nature as in name.]* I know not whether the nobility of the name is comprised in *duke*, or in *Orsino*, which is, I think, the name of a great Italian family. JOHNSON.

VIO. What is his name?

CAP. Orfino.

VIO. Orfino! I have heard my father name him:
He was a bachelor then.

CAP. And so is now,
Or was so very late: for but a month
Ago I went from hence; and then 'twas fresh
In murmur, (as, you know, what great ones do,
The less will prattle of,) that he did seek
The love of fair Olivia.

VIO. What's she?

CAP. A virtuous maid, the daughter of a count
That dy'd some twelve-month since; then leaving
her

In the protection of his son, her brother,
Who shortly also dy'd: for whose dear love,
They say, she hath abjur'd the company
And sight of men.³

VIO. O, that I serv'd that lady;
And might not be deliver'd to the world,⁴
Till I had made mine own occasion mellow,
What my estate is!

³ *They say, she hath abjur'd the company
And sight of men.*

O, that I serv'd that lady!]

The old copy reads—

*They say she hath abjur'd the sight
And company of men.*

O, that I serv'd that lady;

By the change I have made in the *ordo verborum*, the metre of
three lines is regulated, and an anticlimax prevented. STEEVENS.

⁴ *And might not be deliver'd to the world,]* I wish I might not be
made public to the world, with regard to the *state* of my birth and
fortune, till I have gained a *ripe opportunity* for my design.

Viola seems to have formed a very deep design with very little
premeditation: she is thrown by shipwreck on an unknown coast,
hears that the prince is a bachelor, and resolves to supplant the
lady whom he courts. JOHNSON.

CAP. That were hard to compass;
Because she will admit no kind of suit,
No, not the duke's.

VIO. There is a fair behaviour in thee, captain;
And though that nature with a beauteous wall
Doth oft close in pollution, yet of thee
I will believe, thou hast a mind that suits
With this thy fair and outward character.
I pray thee, and I'll pay thee bounteously,
Conceal me what I am; and be my aid
For such disguise as, haply, shall become
The form of my intent. I'll serve this duke;⁵
Thou shalt present me as an eunuch to him,⁶
It may be worth thy pains; for I can sing,
And speak to him in many sorts of musick,

⁵ — *I'll serve this duke;*] Viola is an excellent schemer, never at a loss; if she cannot serve the lady, she will serve the duke. JOHNSON.

⁶ *Thou shalt present me as an eunuch to him,*] This plan of Viola's was not pursued, as it would have been inconsistent with the plot of the play. She was presented to the duke as a *page*, but not as a *eunuch*. M. MASON.

The use of *Evirati*, in the same manner as at present, seems to have been well known at the time this play was written, about 1600. BURNEY.

When the practice of castration (which originated certainly in the east) was first adopted, solely for the purpose of improving the voice, I have not been able to learn. The first regular opera, as Dr. Burney observes to me, was performed at Florence in 1600: "till about 1635, musical dramas were only performed occasionally in the palaces of princes, and consequently before that time eunuchs could not abound. The first eunuch that was suffered to sing in the Pope's chapel, was in the year 1600."

So early, however, as 1604, eunuchs are mentioned by one of our poet's contemporaries, as excelling in singing:

"Yes, I can sing, fool, if you'll bear the burthen; and I can play upon instruments scurvily, as gentlemen do. O that I had been *gelded*! I should then have been a fat fool for a chamber, a *squeaking fool* for a tavern, and a private fool for all the ladies." *The Malcontent*, by J. Marston, 1604. MALONE.

That will allow me very worth his service.⁷
 What else may hap, to time I will commit;
 Only shape thou thy silence to my wit.

CAP. Be you his eunuch, and your mute I'll be:
 When my tongue blabs, then let mine eyes not see!

VIO. I thank thee: Lead me on. [Exeunt.]

S C E N E III.

A room in Olivia's house.

Enter SIR TOBY BELCH, and MARIA.

SIR TO. What a plague means my niece, to take the death of her brother thus? I am sure, care's an enemy to life.

MAR. By my troth, Sir Toby, you must come in earlier o' nights; your cousin, my lady, takes great exceptions to your ill hours.

SIR TO. Why, let her except before excepted.⁸

MAR. Ay, but you must confine yourself within the modest limits of order.

SIR TO. Confine? I'll confine myself no finer than I am: these clothes are good enough to drink in, and so be these boots too; an they be not, let them hang themselves in their own straps.

MAR. That quaffing and drinking will undo you: I heard my lady talk of it yesterday; and of a foolish knight, that you brought in one night here, to be her wooer.

⁷ *That will allow me—*] *To allow* is to *approve*. So, in *King Lear*, Act. II. sc. iv:

“—if your sweet sway

“*Allow* obedience—” STEEVENS.

⁸ *—let her except before excepted.*] A ludicrous use of the formal *law phrase*. FARMER.

SIR TO. Who? Sir Andrew Ague-cheek?

MAR. Ay, he.

SIR TO. He's as tall ⁹ a man as any's in Illyria.

MAR. What's that to the purpose?

SIR TO. Why, he has three thousand ducats a year.

MAR. Ay, but he'll have but a year in all these ducats; he's a very fool, and a prodigal.

SIR TO. Fie, that you'll say so! he plays o'the viol-de-gambo,² and speaks three or four languages word for word without book, and hath all the good gifts of nature.

MAR. He hath, indeed,—almost natural:³ for, besides that he's a fool, he's a great quarreller;

⁹ —as tall a man——] *Tall* means *stout, courageous*. So, in *Wily Beguiled*:

“Ay, and he is a *tall fellow*, and a man of his hands too.”
Again:

“If he do not prove himself as *tall* a man as he.”

STEEVENS.

² —viol-de-gambo,] The *viol-de-gambo* seems, in our author's time, to have been a very fashionable instrument. In *The Return from Parnassus*, 1606, it is mentioned, with its proper derivation:

“Her *viol-de-gambo* is her best content,

“For 'twixt her legs she holds her instrument.” COLLINS.

So, in the Induction to the *Mal-content*. 1606.

“——come sit *between my legs* here.

“No indeed, cousin; the audience will then take me for a *viol-de-gambo*, and think that you play upon me.”

In the old dramatic writers, frequent mention is made of a *case of viols*, consisting of a *viol-de-gambo*, the tenor and the treble.

See Sir John Hawkins's *Hist. of Musick*, Vol. IV. p. 32, n. 338, wherein is a description of a *case* more properly termed a *chest of viols*. STEEVENS.

³ He hath indeed,—almost natural:] Mr. Upton proposes to regulate this passage differently:

He hath indeed, *all, most* natural. MALONE.

and, but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent, he would quickly have the gift of a grave.

SIR TO. By this hand, they are scoundrels, and substractors, that say so of him. Who are they?

MAR. They that add moreover, he's drunk nightly in your company.

SIR TO. With drinking healths to my niece; I'll drink to her, as long as there's a passage in my throat, and drink in Illyria: He's a coward, and a coystril,⁴ that will not drink to my niece, till his brains turn o'the toe like a parish-top.⁵ What, wench? Castiliano vulgo;⁶ for here comes Sir Andrew Ague-face.

⁴ ———a coystril,] i. e. a coward cock. It may however be a keystril, or a bastard hawk; a kind of stone-hawk. So, in *Arden of Feversham*, 1592:

“ —————as dear

“ As ever coystril bought so little sport.” STEEVENS.

A coystril is a paltry groom, one only fit to carry arms, but not to use them. So, in Holinshed's *Description of England*, Vol. I. p. 162: “*Costerel's*, or bearers of the armes of barons or knights.” Vol. III. p. 248: “So that a knight with his esquire and coistrell with his two horses.” P. 272, “women lackies, and coisterels, are considered as the unwarlike attendants on an army.” So again, in p. 127, and 217 of his *Hist. of Scotland*. For its etymology, see *Coustille* and *Coustillier* in Corgrave's *Dictionary*. TOLLET.

⁵ ———like a parish-top.] This is one of the customs now laid aside. A large top was formerly kept in every village, to be whipped in frosty weather, that the peasants might be kept warm by exercise, and out of mischief, while they could not work.

STEEVENS.

“To sleep like a town-top,” is a proverbial expression. A top is said to sleep, when it turns round with great velocity, and makes a smooth humming noise. BLACKSTONE.

⁶ ———Castiliano vulgo;] We should read *volto*. In English, put on your *Castilian* countenance; that is, your grave, solemn looks. WARBURTON.

Enter SIR ANDREW AGUE-CHEEK.

SIR AND. Sir Toby Belch! how now, Sir Toby Belch?

SIR TO. Sweet fir Andrew!

SIR AND. Bless you, fair shrew.

MAR. And you too, fir.

SIR TO. Accost, fir Andrew, accost.¹

Castiliano vulgo;] I meet with the word *Castilian* and *Castilians* in several of the old comedies. It is difficult to assign any peculiar propriety to it, unless it was adopted immediately after the defeat of the Armada, and became a cant term capriciously expressive of jollity or contempt. *The Host*, in the *M. W. of Windsor*, calls Caius a *Castilian-king Urinal*; and in the *Merry Devil of Edmonton*, one of the characters says: "Ha! my *Castilian* dialogues!" In an old comedy called *Look about you*, 1600, it is joined with another toper's exclamation very frequent in Shakespeare:

"And *Rivo* will he cry, and *Castile* too."

So again, in Marlowe's *Jew of Malta*, 1633:

"Hey, *Rivo Castiliano*, man's a man."

Again, in the *Stately Moral of the Three Lords of London*, 1590:

"Three Cavaliero's *Castilianos* here," &c.

Cotgrave, however, informs us, that *Castille* not only signifies the noblest part of Spain, but *contention, debate, brabbling, altercation*. *Ils sont en Castille. There is a jarre betwixt them; and prendre la Castille pour autrui: To undertake another man's quarrel.* STEEVENS.

Mr. Steevens has not attempted to explain *vulgo*, nor perhaps can the proper explanation be given, unless some incidental application of it may be found in connection with *Castiliano*, where the context defines its meaning. Sir Toby here, having just declared that he would persist in drinking the health of his niece, as long as there was *a passage in his throat*, and drink in Illyria, at the sight of Sir Andrew, demands of Maria, with a banter, *Castiliano vulgo*. What this was, may be probably inferred from a speech in the *Shoemaker's Holiday*, 4to, 1610: "—— Away, firke, *scoower thy throat*, thou shalt wash it with *Castilian licuor*."

HENLEY.

¹ Accost, *fir Andrew*, accost.] To *accost*, had a signification in our author's time that the word now seems to have lost. In the second part of *The English Dictionary*, by H. C. 1655, in

SIR AND. What's that?

SIR TO. My niece's chamber-maid.

SIR AND. Good mistress Accost, I desire better acquaintance.

MAR. My name is Mary, sir.

SIR AND. Good Mistress Mary Accost,——

SIR TO. You mistake, knight: accost, is, front her, board her,⁸ woo her, assail her.

which the reader “who is desirous of a more refined and elegant speech,” is furnished with *hard* words, “to draw near,” is explained thus: “To *accost*, appropriate, appropinquate.” See also Cotgrave's Dict. in verb. *accoster*. MALONE.

⁸ ——board *her*,] “I hinted that *bourd* was the better reading. Mr. Steevens supposed it should then be *bourd* with her; but to the authorities which I have quoted for that reading in Jonson, *Catiline*, Act I. sc. iv. we may add the following:

“I'll *bourd* him straight; how now Cornelio?”

All Fools, Act. V. sc. i.

“He brings in a parasite that flowteth, and *bourdeth* them thus.”

Nash's Lenten Stuff, 1599.

“I can *bourd* when I see occasion.”

'Tis pity She's a Whore, p. 38. WHALLEY.

I am still unconvinced that *board* (the naval term) is not the proper reading. It is sufficiently familiar to our author in other places. So, in *The Merry Wives of Windsor*, Act II. sc. i:

“——unless he knew some strain in me, that I know not myself, he would never have *boarded* me in this fury.

“Mrs. Ford. *Boarding*, call you it? I'll be sure to keep him above deck,” &c. &c. STEEVENS.

Probably *board her* may mean no more than *salute her*, *speak to her*, &c. Sir Kenelm Digby, in his *Treatise of Bodies*, 1643, fo. Paris, p. 253, speaking of a blind man says, “He would at the first *aboard* of a stranger, as soone as he spoke to him, frame a right apprehension of his stature, bulke, and manner of making.”

REED.

To *board* is certainly to *accost*, or *address*. So, in the *History of Celestina the Faire*, 1596: “——whereat Alderine somewhat displeased for she would verie faine have knowne who he was, *boarded* him thus.” RITSON.

SIR AND. By my troth, I would not undertake her in this company. Is that the meaning of accost?

MAR. Fare you well, gentlemen.

SIR TO. An thou let part so, fir Andrew, 'would thou might'st never draw sword again.

SIR AND. An you part so, mistress, I would I might never draw sword again. Fair lady, do you think you have fools in hand?

MAR. Sir, I have not you by the hand.

SIR AND. Marry, but you shall have; and here's my hand.

MAR. Now, fir, thought is free:⁹ I pray you, bring your hand to the buttery-bar, and let it drink.

SIR AND. Wherefore, sweet heart? what's your metaphor?

MAR. It's dry, fir.²

⁹ *Fair lady*, do you think you have fools in hand!—

Mar. Now, Sir, thought is free:] There is the same pleasantry in *Lylies Euphues*, 1581: "None (quoth she) can judge of wit but they that have it; why then (quoth he) *doest thou think me a fool?* *Thought is free*, my Lord, quoth she." HOLT WHITE.

² *It's dry, fir.*] What is the jest of *dry hand*, I know not any better than Sir Andrew. It may possibly mean, a hand with no money in it; or, according to the rules of physiognomy, she may intend to insinuate, that it is not a lover's hand, a moist hand being vulgarly accounted a sign of an amorous constitution.

JOHNSON.

So, in *Monfieur D'Olive*, 1606: "But to say you had a dull eye, a sharp nose (the visible marks of a shrew); a *dry hand*, which is the *sign of a bad liver*, as he said you were, being *toward a husband* too; this was intolerable."

Again, in Decker's *Honest Whore*, 1635: "Of all *dry-fisted* knights, I cannot abide that he should touch me." Again, in *Westward-Hoe*, by Decker and Webster, 1606: "——Let her marry a man of a melancholy complexion, she shall not be much troubled by him. My husband has a *hand* as *dry* as his brains," &c. The Chief Justice likewise in the second part of *K. Henry IV.* enumerates a *dry hand* among the characteristics of debility and

SIR AND. Why, I think so; I am not such an ass, but I can keep my hand dry. But what's your jest?

MAR. A dry jest, sir.

SIR AND. Are you full of them?

MAR. Ay, sir; I have them at my finger's ends: marry, now I let go your hand, I am barren.

[Exit MARIA.]

SIR TO. O knight, thou lack'st a cup of canary: When did I see thee so put down?

SIR AND. Never in your life, I think; unless you see canary put me down: Methinks, sometimes I have no more wit than a Christian, or an ordinary man has: but I am a great eater of beef, and, I believe, that does harm to my wit.

SIR TO. No question.

SIR AND. An I thought that, I'd forswear it. I'll ride home to-morrow, sir Toby.

SIR TO. *Pourquoy*, my dear knight?

SIR AND. What is *pourquoy*? do, or not do? I would I had bestowed that time in the tongues, that I have in fencing, dancing, and bear-baiting: O, had I but follow'd the arts!

SIR TO. Then hadst thou had an excellent head of hair.

SIR AND. Why, would that have mended my hair?

SIR TO. Past question; for thou seest, it will not curl by nature.³

age. Again, in *Antony and Cleopatra*, Charmian says: "——if an oily palm be not a fruitful prognostication, I cannot scratch mine ear." All these passages will serve to confirm Dr. Johnson's latter supposition. STEEVENS.

³ —— it will not curl by nature.] The old copy reads—cool my nature. The emendation was made by Theobald. STEEVENS.

SIR AND. But it becomes me well enough, does't not?

SIR TO. Excellent; it hangs like flax on a distaff; and I hope to see a housewife take thee between her legs, and spin it off.

SIR AND. 'Faith, I'll home to-morrow, Sir Toby: your niece will not be seen; or, if she be, it's four to one she'll none of me: the count himself, here hard by, wooes her.

SIR TO. She'll none o'the count; she'll not match above her degree, neither in estate, years, nor wit; I have heard her swear it. Tut, there's life in't, man.

SIR AND. I'll stay a month longer. I am a fellow o'the strangest mind i'the world; I delight in masques and revels sometimes altogether.

SIR TO. Art thou good at these kick-shaws, knight?

SIR AND. As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man.⁴

SIR TO. What is thy excellence in a galliard, knight?

SIR AND. 'Faith, I can cut a caper.

SIR TO. And I can cut the mutton to't.

⁴ — and yet I will not compare with an old man.] This is intended as a satire on that common vanity of old men, in preferring their own times, and the past generation, to the present.

WARBURTON.

This stroke of pretended satire but ill accords with the character of the foolish knight. *Ague-cheek*, though willing enough to arrogate to himself such experience as is commonly the acquisition of age, is yet careful to exempt his person from being compared with its bodily weakness. In short, he would say with Falstaff:—"I am old in nothing but my understanding."

STEEVENS.

SIR AND. And, I think, I have the back-trick, simply as strong as any man in Illyria.

SIR TO. Wherefore are these things hid? wherefore have these gifts a curtain before them? are they like to take dust, like mistress Mall's picture?⁵

⁵ ——— mistress Mall's picture?] The real name of the woman whom I suppose to have been meant by *Sir Toby*, was *Mary Frith*. The appellation by which she was generally known, was *Mall Cut-purse*. She was at once an *hermaphrodite*, a prostitute, a bawd, a bully, a thief, a receiver of stolen goods, &c. &c. On the books of the Stationers' Company, August 1610, is entered—"A Booke called the Madde Pranks of Merry Mall of the Bankside, with her walks in man's apparel, and to what purpose. Written by John Day." *Middleton* and *Decker* wrote a comedy, of which she is the heroine. In this, they have given a very flattering representation of her, as they observe in their preface, that "it is the excellency of a writer, to leave things better than he finds them."

The title of this piece is—*The Roaring Girl, or Moll Cut-purse; as it hath been lately acted on the Fortune Stage, by the Prince his Players*, 1611. The frontispiece to it contains a full length of her in man's clothes, smoking tobacco. *Nathaniel Field*, in his *Amends for Ladies*, (another comedy, 1618,) gives the following character of her:

" ———Hence lewd impudent,
 " I know not what to term thee, man or woman;
 " For nature, shaming to acknowledge thee
 " For either, hath produc'd thee to the world
 " Without a sex: Some say, that thou art woman;
 " Others, a man: to many thou art both
 " Woman and man; but I think rather neither;
 " Or, man, or horse, as Centaurs old were feign'd."

A life of this woman was likewise published, 12mo. in 1662, with her portrait before it in a male habit; an ape, a lion, and an eagle by her. As this extraordinary personage appears to have partook of both sexes, the *curtain* which *Sir Toby* mentions, would not have been unnecessarily drawn before such a picture of her as might have been exhibited in an age, of which neither too much delicacy or decency was the characteristick. STEEVENS.

In our author's time, I believe, curtains were frequently hung before pictures of any value. So, in *Vittoria Corombona*, a tragedy, by Webster, 1612:

" I yet but draw the curtain;—now to your picture."

MALONE.

why dost thou not go to church in a galliard, and come home in a coranto? My very walk should be a jig; I would not so much as make water, but in a sink-a-pace.⁶ What dost thou mean? is it a world to hide virtues in? I did think, by the excellent constitution of thy leg, it was form'd under the star of a galliard.

SIR AND. Ay, 'tis strong, and it does indifferent well in a flame-colour'd stock.⁷ Shall we set about some revels?

See a further account of this woman in Doddsley's Collection of Old Plays, edition, 1780, Vol. VI. p. 1. Vol. XII. p. 398.

REED.

Mary Frith was born in 1584, and died in 1659. In a MS. letter in the British Museum, from John Chamberlain to Mr. Carleton, dated Feb. 11, 1611-12, the following account is given of this woman's doing penance: "This last Sunday *Moll Cutpurse*, a notorious baggage that used to go in man's apparel, and challenged the field of diverse gallants, was brought to the same place [St. Paul's Cross], where she wept bitterly, and seemed very penitent; but it is since doubted she was maudlin drunk, being discovered to have tippel'd of three quarts of sack, before she came to her penance. She had the daintiest preacher or ghostly father that ever I saw in the pulpit, one Radcliffe of Brazen-Nose College in Oxford, a likelier man to have led the revels in some inn of court, than to be where he was. But the best is, he did extreme badly, and so wearied the audience that the best part went away, and the rest tarried rather to hear *Moll Cutpurse* than him." MALONE.

It is for the sake of correcting a mistake of Dr. Grey, that I observe this is the character alluded to in the second of the following lines; and not *Mary Carleton*, the German Princess, as he has very erroneously and unaccountably imagined:

"A bold virago stout and tall,

"As Joan of France, or *Englisch Mall*."

Hudibras, P. I. c. iii.

The latter of these lines is borrowed by Swift in his *Baucis and Philemon*. RITSON.

⁶ — a sink-a-pace.] i. e. a *cinque-pace*; the name of a dance, the measures whereof are regulated by the number five. The word occurs elsewhere in our author. SIR J. HAWKINS.

⁷ — flame-colour'd stock.] The old copy reads— a *dam'd*

SIR TO. What shall we do else? were we not born under Taurus?

SIR AND. Taurus? that's fides and heart.⁸

SIR TO. No, fir; it is legs and thighs. Let me see thee caper: ha! higher: ha, ha!—excellent!

[*Exeunt.*]

SCENE IV.

A Room in the Duke's Palace.

Enter VALENTINE, and VIOLA in man's attire.

VAL. If the duke continue these favours towards you, Cesario, you are like to be much advanced; he hath known you but three days, and already you are no stranger.

VIO. You either fear his humour, or my negligence, that you call in question the continuance of his love: Is he inconstant, fir, in his favours?

VAL. No, believe me.

colour'd stock. Stockings were in Shakspeare's time, called *stocks*. So, in *Jack Drum's Entertainment*, 1601:

“Or would my filk *stock* should lose his gloss else.”

Again, in one of Heywood's *Epigrams*, 1562:

“Thy upper *stocks*, be they stuff with filke or flocks,

“Never become thee like a nether paire of *stocks*.”

The same solicitude concerning the furniture of the legs, makes part of master Stephen's character in *Every Man in his Humour*:

“I think my leg would show well in a filk hose.”

STEEVENS.

The emendation was made by Mr. Pope. MALONE.

⁸ Taurus? *that's fides and heart.*] Alluding to the medical astrology still preserved in Almanacks, which refers the affections of particular parts of the body, to the predominance of particular constellations. JOHNSON.

Enter DUKE, CURIO, and Attendants.

VIO. I thank you. Here comes the count.

DUKE. Who saw Cefario, ho?

VIO. On your attendance, my lord; here.

DUKE. Stand you awhile aloof.—Cefario,
Thou know'st no less but all; I have unclasp'd
To thee the book even of my secret soul:⁹
Therefore, good youth, address thy gait unto
her;

Be not deny'd access, stand at her doors,
And tell them, there thy fixed foot shall grow,
Till thou have audience.

VIO. Sure, my noble lord,
If she be so abandon'd to her sorrow
As it is spoke, she never will admit me.

DUKE. Be clamorous, and leap all civil bounds,
Rather than make unprofited return.

VIO. Say, I do speak with her, my lord; What
then?

DUKE. O, then unfold the passion of my love,
Surprize her with discourse of my dear faith:
It shall become thee well to act my woes;
She will attend it better in thy youth,
Than in a nuncio of more grave aspect.

VIO. I think not so, my lord.

DUKE. Dear lad, believe it;
For they shall yet belie thy happy years,
That say, thou art a man: Diana's lip
Is not more smooth, and rubious; thy small pipe

⁹ — *I have unclasp'd*

To thee the book even of my secret soul:] So, in the First
Part of *K. Henry IV*:

“And now I will *unclasp* a secret book.” STEEVENS.

Is as the maiden's organ, shrill, and sound,
 And all is semblative a woman's part.²
 I know, thy constellation is right apt
 For this affair:—Some four, or five, attend him;
 All, if you will; for I myself am best,
 When least in company:—Prosper well in this,
 And thou shalt live as freely as thy lord,
 To call his fortunes thine.

Vio. I'll do my best,
 To woo your lady: yet, [*Aside.*] a barrful strife!³
 Whoe'er I woo, myself would be his wife.
 [*Exeunt.*]

S C E N E V.

A room in Olivia's house.

*Enter MARIA, and CLOWN.*⁴

MAR. Nay, either tell me where thou hast been,
 or I will not open my lips, so wide as a bristle may
 enter, in way of thy excuse: my lady will hang thee
 for thy absence.

² — *a woman's part.*] That is, thy proper part in a play
 would be a woman's. Women were the personated by boys.

JOHNSON.

³ — *a barrful strife!*] i. e. a contest full of impediments.

STEEVENS.

⁴ *Clown.*] As this is the first *clown* who makes his appearance
 in the plays of our author, it may not be amiss, from a passage
 in *Tarleton's News out of Purgatory*, to point out one of the ancient
 dresses appropriated to the character: "—I saw one attired in
 russet, with a button'd cap on his head, a bag by his side, and a
 strong bat in his hand; so artificially attired for a *clowne*, as I
 began to call *Tarleton's* wonted shape to remembrance."

STEEVENS.

Such perhaps was the dress of the Clown in this Comedy, in
All's well that ends well, &c. The clown however, in *Measure for*

CLO. Let her hang me: he, that is well hang'd in this world, needs to fear no colours.⁵

MAR. Make that good.

CLO. He shall see none to fear.

MAR. A good lenten answer:⁶ I can tell thee where that saying was born, of, I fear no colours.

CLO. Where, good mistress Mary?

MAR. In the wars; and that may you be bold to say in your foolery.

CLO. Well, God give them wisdom, that have it; and those that are fools, let them use their talents.

MAR. Yet you will be hang'd, for being so long absent: or, to be turn'd away;⁷ is not that as good as a hanging to you?

Measure, (as an anonymous writer has observed) is only the tapster of a brothel, and probably was not so apparelled. MALONE.

⁵ ——— *fear no colours.*] This expression frequently occurs in the old plays. So, in Ben Jonson's *Sejanus*. The persons conversing are Sejanus, and Eudemus the physician to the princess Livia:

“ *Sej.* You minister to a royal lady then?

“ *Eud.* She is, my lord, and fair.

“ *Sej.* That's understood

“ Of all their sex, who are or would be so;

“ And those that would be, physick soon can make 'em:

“ For those that are, their beauties *fear no colours.*”

Again, in *The Two Angry Women of Abingdon*, 1599:

“ ——— are you disposed, sir? ———

“ Yes indeed: I *fear no colours*; change sides, Richard.”

STEEVENS.

⁶ ——— *lenten answer:*] A *lean*, or as we now call it, a *dry* answer. JOHNSON.

Surely a *lenten* answer, rather means a *short* and *spare* one, like the commons in *Lent*. So, in *Hamlet*: “ ——— what *lenten* entertainment the players shall receive from you.” STEEVENS.

⁷ ——— *or, to be turn'd away;*] The editor of the second folio omitted the word *to*, in which he has been followed by all subsequent editors. MALONE.

CLO. Many a good hanging prevents a bad marriage; and, for turning away, let summer bear it out.⁸

MAR. You are resolute then?

CLO. Not so neither; but I am resolv'd on two points.

MAR. That, if one break,⁹ the other will hold; or, if both break, your gaskins fall.

CLO. Apt, in good faith; very apt! Well, go thy way; if Sir Toby would leave drinking, thou wert as witty a piece of Eve's flesh as any in Illyria.

MAR. Peace, you rogue, no more o'that; here comes my lady: make your excuse wisely, you were best. [Exit.

⁸ ——— and for turning away, *let summer bear it out.*] This seems to be a pun from the nearness in the pronunciation of *turning away* and *turning of whey*.

I found this observation among some papers of the late Dr. Letherland, for the perusal of which, I am happy to have an opportunity of returning my particular thanks to Mr. Glover, the author of *Medea* and *Leonidas*, by whom, before, I had been obliged only in common with the rest of the world.

I am yet of opinion that this note, however specious, is wrong, the literal meaning being easy and apposite. *For turning away, let summer bear it out.* It is common for unsettled and vagrant serving-men, to grow negligent of their business towards summer; and the sense of the passage is: "*If I am turned away, the advantages of the approaching summer will bear out, or support all the inconveniencies of dismissal; for I shall find employment in every field, and lodging under every hedge.*" STEEVENS.

⁹ ——— if one (point) break,] *Points* were metal hooks, fastened to the hose or breeches (which had then no opening or buttons,) and going into straps or eyes fixed to the doublet, and thereby keeping the hose from falling down. BLACKSTONE.

So, in *King Henry IV.* P. I: "*Their points being broken,—down fell their hose.*" Again, in *Antony and Cleopatra*:

" ——— mingle eyes

" With one that ties his *points*? STEEVENS.

Enter OLIVIA, and MALVOLIO.

CLO. Wit, and't be thy will, put me into good fooling! Those wits, that think they have thee, do very oft prove fools; and I, that am sure I lack thee, may pass for a wise man: For what says Quinapalus? Better a witty fool, than a foolish wit.²—God bless thee, lady!

OLI. Take the fool away.

CLO. Do you not hear, fellows? Take away the lady.

OLI. Go to, you're a dry fool; I'll no more of you: besides, you grow dishonest.

CLO. Two faults, Madonna,³ that drink and good counsel will amend: for give the dry fool drink, then is the fool not dry; bid the dishonest man mend himself; if he mend, he is no longer dishonest; if he cannot, let the botcher mend him: Any thing, that's mended, is but patch'd:⁴ virtue, that transgresses, is but patch'd with sin; and sin, that amends, is but patch'd with virtue: If that this simple syllogism will serve, so; if it will not, What remedy? As there is no true cuckold but calamity, so beauty's a flower:—the lady bade take away the fool; therefore, I say again, take her away.

OLI. Sir, I bade them take away you.

CLO. Misprision in the highest degree!—Lady,

² — *Better a witty fool, than a foolish wit.*] Hall, in his *Chronicle*, speaking of the death of Sir Thomas More, says, “that he knows not whether to call him a *foolish wise man*, or a *wise foolish man*.” JOHNSON.

³ — *Madonna*,] Ital. mistress, dame. So, *La Maddona*, by way of pre-eminence, the *Blessed Virgin*. STEEVENS.

⁴ — *Any thing, that's mended, is but patch'd.*] Alluding to the *patch'd* or particoloured garment of the fool. MALONE.

Cucullus non facit monachum; that's as much as to say, I wear not motley in my brain. Good Madonna, give me leave to prove you a fool.

OLI. Can you do it?

CLO. Dexteriously, good Madonna.

OLI. Make your proof.

CLO. I must catechize you for it, Madonna; Good my mouse of virtue, answer me.

OLI. Well, sir, for want of other idlenefs, I'll bide your proof.

CLO. Good Madonna, why mourn'st thou?

OLI. Good fool, for my brother's death.

CLO. I think, his soul is in hell, Madonna.

OLI. I know his soul is in heaven, fool.

CLO. The more fool you, Madonna, to mourn for your brother's soul being in heaven.—Take away the fool, gentlemen.

OLI. What think you of this fool, Malvolio? doth he not mend?

MAL. Yes; and shall do, till the pangs of death shake him: Infirmary, that decays the wise, doth ever make the better fool.

CLO. God send you, sir, a speedy infirmity, for the better encreasing your folly! Sir Toby will be sworn, that I am no fox; but he will not pass his word for two-pence that you are no fool.

OLI. How say you to that, Malvolio?

MAL. I marvel your ladyship takes delight in such a barren rascal; I saw him put down the other day with an ordinary fool, that has no more brain than a stone: Look you now, he's out of his guard already; unless you laugh and minister occasion to him, he is gagged. I protest,

I take these wise men, that crow so at these set kind of fools, no better than the fools' zanies.⁵

OLI. O, you are sick of self-love, Malvolio, and taste with a distemper'd appetite. To be generous, guiltless, and of free disposition, is to take those things for bird-bolts, that you deem cannon-bullets: There is no slander in an allow'd fool, though he do nothing but rail; nor no railing in a known discreet man, though he do nothing but reprove.

CLO. Now Mercury indue thee with leasing, for thou speak'st well of fools!⁶

Re-enter MARIA.

MAR. Madam, there is at the gate a young gentleman, much desires to speak with you.

OLI. From the count Orsino, is it?

MAR. I know not, madam; 'tis a fair young man, and well attended.

OLI. Who of my people hold him in delay?

⁵ ——— *no better than the fools' zanies*] i. e. *fools' baubles*, which had upon the top of them the *head of a fool*. DOUCE.

⁶ *Now Mercury indue thee with leasing, for thou speak'st well of fools!*] This is a stupid blunder. We should read, *with pleasing*, i. e. with eloquence, make thee a gracious and powerful speaker, for Mercury was the god of orators as well as cheats. But the first editors, who did not understand the phrase, *indue thee with pleasing*, made this foolish correction; more excusable, however, than the last editor's, who, when this emendation was pointed out to him, would make one of his own; and so, in his Oxford edition, reads, *with learning*; without troubling himself to satisfy the reader how the first editor should blunder in a word so easy to be understood as *learning*, though they well might in the word *pleasing*, as it is used in this place. WARBURTON.

I think the present reading more humourous: *May Mercury teach thee to lie, since thou liest in favour of fools!* JOHNSON.

MAR. Sir Toby, madam, your kinsman.

OLI. Fetch him off, I pray you; he speaks nothing but madman: Fie on him! [*Exit MARIA.*] Go you, Malvolio: if it be a suit from the count, I am sick, or not at home; what you will, to dismiss it. [*Exit MALVOLIO.*] Now you see, sir, how your fooling grows old, and people dislike it.

CLO. Thou hast spoke for us, Madonna, as if thy eldest son should be a fool: whose scull Jove cram with brains, for here he comes, one of thy kin, has a most weak *pia mater*.

Enter SIR TOBY BELCH.

OLI. By mine honour, half drunk.—What is he at the gate, cousin?

SIR TO. A gentleman.

OLI. A gentleman? What gentleman?

SIR TO. 'Tis a gentleman here⁷—A plague o'these pickle-herrings!—How now, sot?

CLO. Good Sir Toby,—

⁷ 'Tis a gentleman here—] He had before said it was a gentleman. He was asked, what gentleman? and he makes this reply; which, it is plain, is corrupt, and should be read thus:

'Tis a gentleman-heir.

i. e. some lady's eldest son just come out of the nursery; for this was the appearance Viola made in men's clothes. See the character Malvolio draws of him presently after. WARBURTON.

Can any thing be plainer than that Sir Toby was going to describe the gentleman, but was interrupted by the effects of his *pickle-herring*? I would print it as an imperfect sentence. Mr. Edwards has the same observation. STEEVENS.

Mr. Steevens's interpretation may be right: yet Dr. Warburton's reading is not so strange, as it has been represented. In *Broome's Jovial Crew*, Scentwell says to the gypsies: "We must find a young *gentlewoman-heir* among you." FARMER.

OLI. Cousin, cousin, how have you come so early by this lethargy?

SIR TO. Lechery! I defy lechery: There's one at the gate.

OLI. Ay, marry; what is he?

SIR TO. Let him be the devil, an he will, I care not: give me faith, say I. Well, it's all one. [*Exit.*

OLI. What's a drunken man like, fool?

CLO. Like a drown'd man, a fool, and a madman: one draught above heat⁸ makes him a fool; the second mads him; and a third drowns him.

OLI. Go thou and seek the coroner, and let him fit o' my coz; for he's in the third degree of drink, he's drown'd: go, look after him.

CLO. He is but mad yet, Madonna; and the fool shall look to the madman. [*Exit CLOWN.*

Re-enter MALVOLIO.

MAL. Madam, yond young fellow swears he will speak with you. I told him you were sick; he takes on him to understand so much, and therefore comes to speak with you: I told him you were asleep; he seems to have a fore-knowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? he's fortified against any denial.

OLI. Tell him, he shall not speak with me.

MAL. He has been told so; and he says, he'll stand at your door like a sheriff's post,⁹ and be

⁸ — *above heat* —] i. e. above the state of being warm in a proper degree. STEEVENS.

⁹ — *stand at your door like a sheriff's post,*] It was the custom for that officer to have large *posts* set up at his door, as an

the supporter to a bench, but he'll speak with you.

OLI. What kind of man is he?

MAL. Why, of man kind.

OLI. What manner of man?

MAL. Of very ill manner; he'll speak with you, will you, or no.

OLI. Of what personage, and years, is he?

MAL. Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple:² 'tis with him e'en standing water,³ between boy and man. He is very well-favour'd, and he speaks

indication of his office. The original of which was, that the king's proclamations, and other public acts, might be affixed thereon, by way of publication. So, Jonson's *Every Man out of his Humour*:

" ————— put off

" To the lord Chancellor's tomb, or the *Shrives posts*."

So again, in the old play called *Lingua*:

" Knows he how to become a scarlet gown? hath he a pair of fresh *posts* at his door? WARBURTON.

Dr. Letherland was of opinion, that " by this post is meant a post to mount a horse from, a horseblock, which, by the custom of the city, is still placed at the sheriff's door."

In the *Contention for Honour and Riches*, a masque by Shirley, 1633, one of the competitors swears

" By the *Shrive's post*," &c.

Again, in *A Woman never vex'd*, Com. by Rowley, 1632:

" If e'er I live to see thee *sheriff* of London,

" I'll gild thy painted *posts* cum privilegio." STEEVENS.

² ——— or a codling when 'tis almost an apple:] A codling anciently meant an immature apple. So, in Ben Jonson's *Alchemist*:

" Who is it, Dol?

" A fine young quodling."

The fruit at present styled a *codling*, was unknown to our gardens in the time of Shakspeare. STEEVENS.

³ ——— 'tis with him e'en standing water,] The old copy has—in. The emendation was made by Mr. Steevens. In the first folio *e'en* and *in* are very frequently confounded. MALONE.

very shrewishly; one would think, his mother's milk were scarce out of him.

OLI. Let him approach: Call in my gentlewoman.

MAL. Gentlewoman, my lady calls. [Exit.

Re-enter MARIA.

OLI. Give me my veil: come, throw it o'er my face; We'll once more hear Orfino's embassy.

Enter VIOLA.

VIOL. The honourable lady of the house, which is she?

OLI. Speak to me, I shall answer for her; Your will?

VIOL. Most radiant, exquisite, and unmatchable beauty,—I pray you, tell me, if this be the lady of the house, for I never saw her: I would be loth to cast away my speech; for, besides that it is excellently well penn'd, I have taken great pains to con it. Good beauties, let me sustain no scorn; I am very comptible,⁴ even to the least sinister usage.

OLI. Whence came you, sir?

VIOL. I can say little more than I have studied, and that question's out of my part. Good gentle one, give me modest assurance, if you be the lady of the house, that I may proceed in my speech.

OLI. Are you a comedian?

VIOL. No, my profound heart: and yet, by the

⁴ ——— *I am very comptible,*] *Comptible* for ready to call to account. WARBURTON.

Viola seems to mean just the contrary. She begs she may not be treated with scorn, because she is very submissive, even to lighter marks of reprehension. STEEVENS.

very fangs of malice, I swear, I am not that I play.
Are you the lady of the house?

OLI. If I do not usurp myself, I am.

VIOL. Most certain, if you are she, you do usurp yourself; for what is yours to bestow, is not yours to reserve. But this is from my commission: I will on with my speech in your praise, and then shew you the heart of my message.

OLI. Come to what is important in't: I forgive you the praise.

VIO. Alas, I took great pains to study it, and 'tis poetical.

OLI. It is the more like to be feign'd; I pray you, keep it in. I heard, you were saucy at my gates; and allow'd your approach, rather to wonder at you than to hear you. If you be not mad, be gone; if you have reason, be brief:⁵ 'tis not that time of moon with me, to make one in so skipping⁶ a dialogue.

MAR. Will you hoist sail, fir? here lies your way.

VIO. No, good swabber; I am to hull here⁷ a

⁵ *If you be not mad, be gone; if you have reason, be brief:]* The sense evidently requires that we should read,

If you be mad, be gone, &c.

For the words *be mad*, in the first part of the sentence, are opposed to *reason* in the second. M. MASON.

⁶ *— skipping —*] Wild, frolick, mad. JOHNSON.

So, in *K. Henry IV.* P. I:

“The *skipping* king, he ambled up and down,” &c.

STEEVENS,

Again, in the *Merchant of Venice*:

“*—* take pain

“To allay, with some cold drops of modesty,

“Thy *skipping* spirit.” MALONE.

⁷ *— I am to hull here —*] To *hull* means to drive to and

little longer.—Some mollification for your giant,⁷ sweet lady.

OLI. Tell me your mind.

VIO. I am a messenger.⁸

OLI. Sure, you have some hideous matter to deliver, when the courtesy of it is so fearful. Speak your office.

VIO. It alone concerns your ear. I bring no overture of war, no taxation of homage; I hold the olive in my hand: my words are as full of peace as matter.

OLI. Yet you began rudely. What are you? what would you?

VIO. The rudeness, that hath appear'd in me,

fro upon the water, without sails or rudder. So, in the *Noble Soldier*, 1634:

“That all these mischiefs *bull* with flagging fail.”

STEEVENS.

⁷ ——— *some mollification for your giant*,] Ladies, in romance, are guarded by giants, who repel all improper or troublesome advances. Viola, seeing the waiting-maid so eager to oppose her message, intreats Olivia to pacify her giant. JOHNSON.

Viola likewise alludes to the diminutive size of *Maria*, who is called on subsequent occasions, *little villain*, *youngest wren of nine*, &c. STEEVENS.

So, Falstaff to his page:

“Sirrah, you *giant*,” &c. *K. Henry IV. P. II. Act I.*

MALONE.

⁸ Oli. *Tell me your mind.*

Vio. *I am a messenger.*] These words (which in the old copy are part of Viola's last speech) must be divided between the two speakers.

Viola growing troublesome, Olivia would dismiss her, and therefore cuts her short with this command, *Tell me your mind*. The other, taking advantage of the ambiguity of the word *mind*, which signifies either *business* or *inclination*, replies as if she had used it in the latter sense, *I am a messenger*. WARBURTON.

As a *messenger*, she was not to speak her own mind, but that of her employer. M. MASON.

have I learn'd from my entertainment. What I am, and what I would, are as secret as maiden-head: to your ears, divinity; to any other's, prophanation.

OLI. Give us the place alone: we will hear this divinity. [*Exit MARIA.*] Now, fir, what is your text?

VIO. Most sweet lady,—

OLI. A comfortable doctrine, and much may be said of it. Where lies your text?

VIO. In Orfino's bosom.

OLI. In his bosom? In what chapter of his bosom?

VIO. To answer by the method, in the first of his heart.

OLI. O, I have read it; it is heresy. Have you no more to say?

VIO. Good madam, let me see your face.

OLI. Have you any commission from your lord to negotiate with my face? you are now out of your text: but we will draw the curtain, and shew you the picture. Look you, fir, such a one I was this present: Is't not well done?⁹ [*Unveiling.*

⁹ ——— Look you, fir, such a one I was this present: Is't not well done?] This is nonsense. The change of *was* to *wear*, I think, clears all up, and gives the expression an air of gallantry. Viola presses to see Olivia's face: The other at length pulls off her veil, and says: *We will draw the curtain, and shew you the picture.* I wear this complexion to-day, I may wear another to-morrow; jocularly intimating, that she *painted*. The other, vexed at the jest, says, "Excellently done, if God did all." Perhaps, it may be true, what you say in jest; otherwise 'tis an excellent face. 'Tis in grain, &c. replies Olivia. WARBURTON.

I am not satisfied with this emendation. We may read, "Such a one I was. This *presence*, is't not well done?" i. e. this mien, is it not happily represented? Similar phraseology occurs in *Othello*:—"This fortification, shall we see it?" STEEVENS.

38 TWELFTH-NIGHT: OR,

VIO. Excellently done, if God did all.

OLI. 'Tis in grain, fir; 'twill endure wind and weather.

VIO. 'Tis beauty truly blent,² whose red and white

Nature's own sweet and cunning hand laid on:

Lady, you are the cruel'st she alive,

If you will lead these graces to the grave,

And leave the world no copy.³

This passage is nonsense as it stands, and necessarily requires some amendment. That proposed by Warburton would make sense of it; but then the allusion to a picture would be dropped, which began in the preceding part of the speech, and is carried on through those that follow. If we read *presents*, instead of *present*, this allusion will be preserved, and the meaning will be clear. I have no doubt but the line should run thus:

"Look you, Sir, such as once I was, this *presents*."

Presents means *represents*. So Hamlet calls the pictures he shews his mother:

"The counterfeit *presentment* of two brothers."

She had said before—"But we will draw the curtain, and shew you the *picture*;" and concludes with asking him, if it was *well done*. The same idea occurs in *Troilus and Cressida*, where Pandarus, taking off her veil, says:

"Come draw this curtain, and let us see your *picture*."

M. MASON.

I suspect, the author intended that Olivia should again cover her face with her veil, before she speaks these words. MALONE.

² 'Tis beauty truly blent,] i. e. blended, mixed together. *Blent* is the ancient participle of the verb to *blend*. So, in a *Looking Glass for London and England*, 1617:

"——the beautiful encrease

"Is wholly *blent*."

Again, in Spenser's *Fairy Queen*, B. I. c. 6:

"——for having *blent*

"My name with guile, and traiterous intent." STEEVENS.

³ If you will lead these graces to the grave,

And leave the world no copy.] How much more elegantly is this thought expressed by Shakspeare, than by Beaumont and Fletcher in their *Philaster*!

"I grieve such virtue should be laid in earth,

"Without an heir."

OLI. O, fir, I will not be fo hard-hearted; I will give out divers fchedules of my beauty: It fhall be inventoried; and every particle, and utenfil, label'd to my will: as, item, two lips indifferent red; item, two grey eyes, with lids to them; item, one neck, one chin, and fo forth. Were you fent hither to 'praise me?⁴

VIO. I fee you what you are: you are too proud; But, if you were the devil, you are fair. My lord and mafter loves you; O, fuch love Could be but recompens'd, though you were crown'd The non-pareil of beauty!

Shakspeare has copied himfelf in his 11th Sonnet:

“ She carv'd thee for her feal, and meant thereby
“ 'Thou fhould'ft print more, nor let that *copy* die.”

Again, in the 3d Sonnet:

“ Die fingle, and thine image dies with thee.”

STEEVENS.

Again, in his 9th Sonnet:

“ Ah! if thou iffuelefs fhalt hap to die,
“ The world will hail thee like a makelefs wife;
“ The world will be thy widow, and ftill weep
“ *That thou no form of thee haft left behind.*”

Again, in the 13th Sonnet:

“ O that you were yourfelf! but, love, you are
“ No longer yours than you yourfelf here live:
“ Againft this coming end you fhould prepare,
“ *And your fweet femblance to fome other give.*” MALONE.

⁴ ——— to 'praise me?] i. e. to *appraise*, or *appretiate* me. The foregoing words, *schedules*, and *inventoried*, fhew, I think, that this is the meaning. So again, in *Cymbeline*: “ I could then have looked on him without the help of admiration; though the *catalogue* of his endowments had been *tabled* by his fide, and I to perufe him by *items*.” MALONE.

Malone's conjecture is ingenious, and I fhould have thought it the true reading, if the foregoing words, *schedule* and *inventoried*, had been ufed by Viola: but as it is Olivia herfelf who makes ufe of them, I believe the old reading is right, though Steevens has adopted that of Malone. Viola has extolled her beauty fo highly, that Olivia asks, whether fhe was fent there on purpofe to praise her. M. MASON.

OLI. How does he love me?

VIO. With adorations, with fertile tears,⁵
With groans that thunder love, with sighs of fire.⁶

OLI. Your lord does know my mind, I cannot
love him:

Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth;
In voices well divulg'd,⁷ free, learn'd, and valiant,
And, in dimension, and the shape of nature,
A gracious person: but yet I cannot love him;
He might have took his answer long ago.

VIO. If I did love you in my master's flame,
With such a suffering, such a deadly life,
In your denial I would find no sense,
I would not understand it.

⁵ ——— with *fertile tears*,] *With*, which is not in the old copy, was added by Mr. Pope to supply the metre. *Tears* is here used as a disyllable, like *fire*, *hour*, *swear*, &c. “With adoration's fertile tears,” i. e. with the copious tears that unbounded and adoring love pours forth. MALONE.

To read *tears* as a disyllable [i. e. tē-ārs] at the end of a verse, is what no ancient examples have authoris'd, and no human ears can endure. STEEVENS.

⁶ *With groans that thunder love, with sighs of fire.*] This line is worthy of Dryden's *Almanzor*, and, if not said in mockery of amorous hyperboles, might be regarded as a ridicule on a passage in Chapman's translation of the first book of *Homer*, 1598;

“Jove thunder'd out a sigh;”
or, on another in Lodge's *Rosalynde*, 1592;

“The winds of my deepe sighes
“That thunder still for noughts,” &c. STEEVENS.

So, in our author's *Lover's Complaint*:

“O, that forc'd *thunder* from his heart did fly!” MALONE.

⁷ *In voices well divulg'd*,] Well spoken of by the world.
MALONE.

So, in *Timon*:

“Is this the Athenian minion, whom the world
“Voic'd so regardfully?” STEEVENS.

OLI. Why, what would you?

VIO. Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of contemned love,⁸
And sing them loud even in the dead of night;
Holla your name to the reverberate hills,⁹
And make the babbling gossip of the air²
Cry out, Olivia! O, you should not rest
Between the elements of air and earth,
But you should pity me.

OLI. You might do much: What is your parentage?

VIO. Above my fortunes, yet my state is well:
I am a gentleman.

OLI. Get you to your lord;
I cannot love him: let him send no more;
Unless, perchance, you come to me again,

⁸ *Write loyal cantons of contemned love,*] The old copy has *cantons*; which Mr. Capell, who appears to have been entirely unacquainted with our ancient language, has changed into *canzons*.—There is no need of alteration. *Canton* was used for *canto* in our author's time. So, in *The London Prodigal*, a Comedy, 1605: "What-do-you-call-him has it there in his third *canton*." Again, in Heywood's Preface to *Britaynes Troy*, 1609:—"in the judicial perusal of these few *cantons*," &c. MALONE.

⁹ *Holla your name to the reverberate hills,*] I have corrected, *reverberant*. THEOBALD.

Mr. Upton well observes, that Shakspeare frequently uses the adjective passive, *actively*. Theobald's emendation is therefore unnecessary. B. Jonson, in one of his masques at court, says:

"——— which skill, Pythagoras

"First taught to men by a *reverberate* glafs." STEEVENS.

Johnson, in his Dictionary, adopted Theobald's correction. But the following line from *T. Heywood's Troja Britannica*, 1609, canto II. st. ix. shows that the original text should be preserved:

"Give shrill *reverberat* echoes and rebounds."

HOLT WHITE.

² ——— *the babbling gossip of the air*—] A most beautiful expression for an *echo*. DOUCE.

To tell me how he takes it. Fare you well:
I thank you for your pains: spend this for me.

Vio. I am no fee'd post,³ lady; keep your purse;
My master, not myself, lacks recompense.
Love make his heart of flint, that you shall love;
And let your fervour, like my master's, be
Plac'd in contempt! Farewel, fair cruelty. [*Exit.*

OLI. What is your parentage?
Above my fortunes, yet my state is well:
I am a gentleman.——I'll be sworn thou art;
Thy tongue, thy face, thy limbs, actions, and spirit,
Do give thee five-fold blazon:—Not too fast:—
soft! soft!

Unless the master were the man.⁴—How now?
Even so quickly may one catch the plague?
Methinks, I feel this youth's perfections,
With an invifible and fubtle stealth,
To creep in at mine eyes. Well, let it be.—
What, ho, Malvolio!—

Re-enter MALVOLIO.

MAL. Here, madam, at your service.

OLI. Run after that same peevish messenger,
The county's man:⁵ he left this ring behind him,

³ *I am no fee'd post,*] *Post*, in our authour's time, fignified a messenger. MALONE.

⁴ ——— *soft! soft!*

Unless the master were the man.] Unless the dignity of the master were added to the merit of the fervant, I shall go too far, and disgrace myself. Let me stop in time. MALONE.

Perhaps she means to check herself by observing,—This is unbecoming forwardness on my part, *unless I were as much in love with the master as I am with the man.* STEEVENS.

⁵ *The county's man:*] *County* and *count* in old language were fynonymous. The old copy has *countes*, which may be right: the Saxon genitive case. MALONE.

Would I, or not; tell him, I'll none of it.
 Desire him not to flatter with his lord,⁶
 Nor hold him up with hopes; I am not for him:
 If that the youth will come this way to-morrow,
 I'll give him reasons for't. Hie thee, Malvolio.

MAL. Madam, I will. [Exit.

OLI. I do I know not what; and fear to find
 Mine eye⁷ too great a flatterer for my mind.
 Fate, shew thy force: Ourselves we do not owe;⁸
 What is decreed, must be; and be this so! [Exit.

⁶ — *to flatter with his lord,*] This was the phraseology of the time,
 So, in *King Richard II*:

“ Shall dying men flatter *with* those that live.”
 Many more instances might be added. MALONE.

⁷ *Mine eye, &c.*] I believe the meaning is; I am not mistress
 of my own actions; I am afraid that my eyes betray me, and
 flatter the youth without my consent, with discoveries of love.

JOHNSON.

Johnson's explanation of this passage is evidently wrong. It
 would be strange indeed if Olivia should say, that she feared her
 eyes would betray her passion, and flatter the youth, without her
 consent, with a discovery of her love, after she had actually sent
 him a ring, which must have discovered her passion more strongly,
 and was sent for that very purpose.—The true meaning appears to
 me to be thus:—*She fears that her eyes had formed so flattering an*
idea of Cesario, that she should not have strength of mind sufficient to
resist the impression. She had just before said:

“ Methinks, I feel this youth's perfections,

“ With an invisible and subtle stealth,

“ To creep in at mine eyes.”

which confirms my explanation of this passage. M. MASON.

I think the meaning is, I fear that my eyes will seduce my
 understanding; that I am indulging a passion for this beautiful
 youth, which my reason cannot approve. MALONE.

⁸ — *Ourselves we do not owe;*] i. e. we are not our own
 masters. We cannot govern ourselves. So, in *Macbeth*:

“ — the disposition that I owe;” i. e. own, possess.

STEEVENS.

A C T II. S C E N E I.

*The Sea-coast.**Enter ANTONIO and SEBASTIAN.*

ANT. Will you stay no longer? nor will you not, that I go with you?

SEB. By your patience, no: my stars shine darkly over me; the malignancy of my fate might, perhaps, distemper yours; therefore I shall crave of you your leave, that I may bear my evils alone: It were a bad recompense for your love, to lay any of them on you.

ANT. Let me yet know of you, whither you are bound.

SEB. No, 'footh, fir; my determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty, that you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself.⁹ You must know of me then, Antonio, my name is Sebastian, which I call'd Rodorigo; my father was that Sebastian of Messaline,² whom I know, you have heard of: he left behind him, myself, and a sister, both born in an hour; If the heavens had been pleas'd, 'would we had so ended! but, you, fir, alter'd that; for, some hour before you took me from the breach of the sea,³ was my sister drown'd.

⁹ ——— *to express myself.*] That is, *to reveal myself.* JOHNSON.

² ——— *Messaline,*] Sir Thomas Hanmer very judiciously offers to read *Metelin*, an island in the Archipelago; but Shakspeare knew little of geography, and was not at all solicitous about orthographical nicety. The same mistake occurs in the concluding scene of the play:

“Of *Messaline*; Sebastian was my father.” STEEVENS.

³ ——— *the breach of the sea,*] i. e. what we now call the *breaking* of the sea. In *Pericles* it is styled—“the *rupture* of the sea.” STEEVENS.

ANT. Alas, the day!

SEB. A lady, fir, though it was said she much resembled me, was yet of many accounted beautiful: but, though I could not, with such estimable wonder,³ over-far believe that, yet thus far I will boldly publish her, she bore a mind that envy could not but call fair: she is drown'd already, fir, with salt water,⁴ though I seem to drown her remembrance again with more.

ANT. Pardon me, fir, your bad entertainment.

SEB. O, good Antonio, forgive me your trouble.

ANT. If you will not murder me for my love, let me be your servant.

SEB. If you will not undo what you have done, that is, kill him whom you have recover'd, desire it not. Fare ye well at once: my bosom is full of kindness; and I am yet so near the manners of my mother,⁵ that upon the least occasion more, mine eyes will tell tales of me. I am bound to the count Orsino's court: farewell. [*Exit.*]

ANT. The gentleness of all the gods go with thee!

³ — *with such estimable wonder,*] These words Dr. Warburton calls *an interpolation of the players*, but what did the players gain by it? they may be sometimes guilty of a joke without the concurrence of the poet, but they never lengthen a speech only to make it longer. Shakspeare often confounds the active and passive adjectives. *Estimable wonder* is *esteeming wonder*, or *wonder and esteem*. The meaning is, that he could not venture to think so highly as others of his sister. JOHNSON.

Thus Milton uses *unexpressive* notes, for *unexpressible*, in his hymn on the Nativity. MALONE.

⁴ — *she is drown'd already, fir, with salt water,*] There is a resemblance between this and another false thought in *Hamlet*:

“ Too much of water hast thou, poor Ophelia,

“ And therefore I forbid my tears.” STEEVENS.

⁵ *I am yet so near the manners of my mother,*] So, in *King Henry V.* Act IV. sc. vi:

“ And all my mother came into my eyes.” MALONE.

I have many enemies in Orsino's court,
 Else would I very shortly see thee there:
 But, come what may, I do adore thee so,
 That danger shall seem sport, and I will go. [*Exit.*]

S C E N E II.

A Street.

Enter VIOLA; MALVOLIO following.

MAL. Were not you even now with the countess Olivia?

VIO. Even now, sir; on a moderate pace I have since arrived but hither.

MAL. She returns this ring to you, sir; you might have saved me my pains, to have taken it away yourself. She adds moreover, that you should put your lord into a desperate assurance she will none of him: And one thing more; that you be never so hardy to come again in his affairs, unless it be to report your lord's taking of this. Receive it so.⁶

VIO. She took the ring of me; I'll none of it.⁷

⁶ *Receive it so.*] One of the modern editors reads, with some probability, receive it, *sir*. But the present reading is sufficiently intelligible. MALONE.

“*Receive it so,*” is, *understand it so*. Thus, in the third Act of this play, Olivia says to Viola—

“—— To one of your *receiving*

“*Enough is shewn;—*” STEEVENS.

⁷ *She took the ring of me; I'll none of it.*] This passage has been hitherto thus pointed; which renders it, as it appears to me, quite unintelligible. The following punctuation:

“*She took the ring of me!—I'll none of it.*”

Was suggested by an ingenious friend, and certainly renders the line less exceptionable: yet I cannot but think there is some corruption in the text. Had our author intended such a mode of speech, he would probably have written—

She took a ring of me!—I'll none of it.

MAL. Come, fir, you peevishly threw it to her; and her will is, it should be so return'd: if it be worth stooping for, there it lies in your eye; if not, be it his that finds it. [*Exit.*]

Vio. I left no ring with her: What means this lady? Fortune forbid, my outside have not charm'd her! She made good view of me; indeed, so much, That, sure,⁸ methought, her eyes had lost her tongue,⁹

Malvolio's answer seems to intimate that Viola had said she had not given any ring. We ought therefore, perhaps, to read,

She took *no* ring of me;—I'll none of it.

So afterwards: "I left *no* ring with her." Viola expressly denies her having given Olivia any ring. How then can she assert, as she is made to do by the old regulation of the passage, that the lady had received one from her?

Since I wrote the above, it has occurred to me that the latter part of the line may have been corrupt, as well as the former: our author might have written—

She took *this* ring of me! *She'll* none of it!

So before: "—he left *this* ring;—tell him, I'll none of it." And afterwards: "None of my lord's ring!"—Viola may be supposed to repeat the substance of what Malvolio has said. Our author is seldom studious on such occasions to use the very words he had before employed. MALONE.

I do not perceive the necessity of the change recommended. Viola finding the ring sent after her, accompanied by a fiction, is prepared to meet it with another. This lady as Dr. Johnson has observed, is an excellent schemer; she is never at a loss, or taken unprepared. STEEVENS.

⁸ *That, sure,*] *Sure*, which is wanting in the old copy, was added, to complete the metre, by the editor of the second folio. *Sure* in the present instance is not very likely to have been the word omitted in the first copy, being found in the next line but one.

MALONE.

⁹ — *her eyes had lost her tongue,*] We say a man *loses* his company when they go one way and he goes another. So Olivia's tongue lost her eyes; her tongue was talking of the duke, and her eyes gazing on his messenger. JOHNSON.

It rather means that the very fixed and eager view she took of Viola, perverted the use of her tongue, and made her talk distractedly. This construction of the verb—*lost*, is also much in Shakspeare's manner. DOUCE.

I have many enemies in Orsino's court,
 Else would I very shortly see thee there:
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MALONE.

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It rather means that the very fixed and eager view she took of Viola, perverted the use of her tongue, and made her talk distractedly. This construction of the verb—*lost*, is also much in Shakspeare's manner. DOUCE.

For she did speak in starts distractedly.
 She loves me, sure; the cunning of her passion
 Invites me in this churlish messenger.
 None of my lord's ring! why, he sent her none.
 I am the man;—If it be so, (as 'tis)
 Poor lady, she were better love a dream.
 Disguise, I see, thou art a wickedness,
 Wherein the pregnant enemy² does much.
 How easy is it, for the proper-false
 In women's waxen hearts to set their forms!³

² ——— *the pregnant enemy* —] Is, I believe, the dexterous fiend, or enemy of mankind. JOHNSON.

Pregnant is certainly *dexterous*, or *ready*. So, in *Hamlet*:

“How *pregnant* sometimes his replies are!” STEEVENS.

³ *How easy is it for the proper-false*

In women's waxen hearts to set their forms!] This is obscure. The meaning is, *how easy is disguise to women!* how easily does *their own falsehood*, contained in their *waxen* changeable hearts, enable them to assume deceitful appearances! The two next lines are perhaps transposed, and should be read thus:

“For such as we are made, if such we be,

“Alas, our frailty is the cause, not we.” JOHNSON.

I am not certain that this explanation is just. Viola has been condemning those who disguise themselves, because Olivia had fallen in love with a specious appearance. How easy is it, she adds, for those who are at once *proper* (i. e. fair in their appearance) and *false* (i. e. deceitful) to make an impression on the easy hearts of women?—The *proper-false* is certainly a less elegant expression than the *fair deceiver*, but seems to mean the same thing. A *proper man*, was the ancient phrase for a *handsome man*:

“This Ludovico is a *proper* man.” *Othello*.

To *set their forms*, means, to plant their images, i. e. to make an impression on their easy minds. Mr. Tyrwhitt concurs with me in this interpretation. STEEVENS.

This passage, according to Johnson's explanation of it, is so severe a satire upon women, that it is unnatural to suppose that Shakspeare should put it in the mouth of one of the sex, especially a young one. Nor do I think that the words can possibly express the sense which he contends for. Steevens's explanation appears to be the true one. The word *proper* certainly means *handsome*; and Viola's reflection, how easy it was for those who are handsome and

Alas, our frailty ⁴ is the cause, not we;
 For, such as we are made of, such we be.⁵
 How will this fadge?⁶ My master loves her dearly;

deceitful, to make an impression on the waxen hearts of women, is a natural sentiment for a girl to utter who was herself in love. An expression similar to that of *proper-false*, occurs afterwards in this very play, where Antonio says:

“ Virtue is beauty, but the *beauteous-evil*

“ Are empty trunks o’er flourish’d by the devil.”

M. MASON.

Mr. Steevens’s explanation is undoubtedly the true one. So, in our author’s *Rape of Lucrece*:

“ — men have marble, *women waxen minds*,

“ And therefore are they form’d as marble will;

“ The weak oppress’d, the *impression of strange kinds*

“ Is form’d in them by force, by fraud, or skill:

“ Then call them not the authors of their ill—.”

Again, in *Measure for Measure*:

“ Nay, call us ten times frail,

“ For we are *soft* as our complexions are,

“ And *credulous to false prints*.” MALONE.

⁴ — our frailty —] The old copy reads—O frailty.

STEEVENS.

The emendation was made by the editor of the second folio.

MALONE.

⁵ *For, such as we are made of, such we be.*] The old copy reads—made *if*. Mr. Tyrwhitt observes, that “ instead of transposing these lines according to Dr. Johnson’s conjecture,” he is inclined to read the latter as I have printed it. So, in the *Tempest*:

“ — we are such stuff

“ As dreams are made of.” STEEVENS.

I have no doubt that Mr. Tyrwhitt’s conjecture is right. *Of* and *if* are frequently confounded in the old copies. Thus in the folio, 1632, *King John*, p. 6: “ Lord of our presence, Angiers, and *if* you.” [instead of—*of* you.]

Again, *of*, is printed instead of *if*. *Merchant of Venice*, 1623:

“ Mine own I would say, but, *of* mine, then yours.”

In *As you like it*, we have a line constructed nearly like the present, as now corrected:

“ Who such a one as she, such is her neighbour.”

MALONE.

⁶ *How will this fadge?*] To *fadge*, is to *suit*, to *fit*. So, in Decker’s comedy of *Old Fortunatus*, 1600:

“ I shall never *fadge* with the humour, because I cannot lie.”

And I, poor monster, fond as much on him;
 And she, mistaken, seems to dote on me:
 What will become of this? As I am man,
 My state is desperate for my master's love;
 As I am woman, now alas the day!
 What thriftless sighs shall poor Olivia breathe?
 O time, thou must untangle this, not I;
 It is too hard a knot for me to untie. [Exit.

S C E N E III.

A room in Olivia's house.

Enter SIR TOBY BELCH, and SIR ANDREW AGUE-
 CHEEK.

SIR TO. Approach, fir Andrew: not to be a-bed
 after midnight, is to be up betimes; and *diluculo*
surgere,⁷ thou know'st,——

SIR AND. Nay, by my troth, I know not: but
 I know, to be up late, is to be up late.

SIR TO. A false conclusion; I hate it as an un-
 fill'd can: To be up after midnight, and to go
 to bed then, is early; so that, to go to bed after
 midnight, is to go to bed betimes. Do not our
 lives consist of the four elements?⁸

So, in *Mother Bombie*, 1594:

“I'll have thy advice, and if it *fadge*, thou shalt eat.”——

“But how will it *fadge* in the end?”——

“All this *fadges* well.”——

“We are about a matter of legerdemain, how will this
fadge?”——

“—— in good time it *fadges*.” STEEVENS.

⁷ —— *diluculo surgere*,] *saluberrimum est*. This adage our author
 found in Lilly's Grammar, p. 51. MALONE.

⁸ —— *Do not our lives consist of the four elements?*] So, in our
 author's 45th Sonnet:

SIR AND. 'Faith, so they say; but, I think, it rather consists of eating and drinking.⁹

SIR TO. Thou art a scholar; let us therefore eat and drink.—Marian, I say!——a stoop² of wine!

Enter Clown.

SIR AND. Here comes the fool, i'faith.

CLO. How now, my hearts? Did you never see the picture of we three?³

SIR TO. Welcome, afs. Now let's have a catch.

SIR AND. By my troth, the fool has an excellent breast.⁴ I had rather than forty shillings I had

“ My life being made of four, with two alone

“ Sinks down to death,” &c.

So also, in *King Henry V*: “ He is pure air and fire; and the dull elements of earth and water never appear in him.” MALONE.

⁹ — *I think, it rather consists of eating and drinking.*] A ridicule on the medical theory of that time, which supposed health to consist in the just temperament and balance of the four elements in the human frame. WARBURTON.

² — *a stoop*—] A *stoop*, cadus, à rtoppa, Belgis, *stoop*. Ray's *Proverbs*, p. 111. In Hexham's Low Dutch Dictionary, 1660, a *gallon* is explained by *een kanne van twee stoopen*. A *stoop*, however, seems to have been something more than half a gallon. In a Catalogue of the rarities in the Anatomy Hall at Leyden, printed there, 4to. 1701, is “ The bladder of a man containing four *stoop* (which is something above two English gallons) of water.”

REED.

³ — *Did you never see the picture of we three?*] An allusion to an old print, sometimes pasted on the wall of a country ale-house, representing two, but under which the spectator reads—

“ We three are asses.” HENLEY.

I believe Shakspeare had in his thoughts a common sign, in which two wooden heads are exhibited, with this inscription under it: “ We three loggerheads be.” The spectator or reader is supposed to make the third. The clown means to insinuate, that Sir Toby and Sir Andrew had as good a title to the name of *fool* as himself.

MALONE.

⁴ *By my troth, the fool has an excellent breast.*] Breast, voice.

such a leg; and so sweet a breath to sing, as the fool has. In sooth, thou wast in very gracious fooling last night, when thou spokest of Pigrogromitus, of the Vapians passing the equinoctial of Queubus; 'twas very good, i'faith. I sent thee six-pence for thy leman; Hadst it?⁵

Breath has been here proposed: but many instances may be brought to justify the old reading beyond a doubt. In the statutes of Stoke-College, founded by Archbishop Parker, 1535, *Strype's Parker*, p. 9: "Which said queristers, after their *breasts* are changed," &c. that is, after their voices are broken. In Fiddes' *Life of Wolsey*, Append. p. 128: "Singing-men well-*breasted*." In Tuffer's *Husbandrie*, p. 155. edit. P. Short:

"The better *breft*, the lesser rest,

"To serve the queer now there now heere."

Tuffer, in this piece, called *The Author's Life*, tells us, that he was a choir-boy in the collegiate chapel of Wallingford-castle; and that, on account of the excellence of his *voice*, he was successively removed to various choirs. T. WARTON.

B. Jonson uses the word *breast* in the same manner, in his *Masque of Gypsies*, p. 623, edit. 1692. In an old play called *The 4 P's*, written by J. Heywood, 1569, is this passage:

"*Poticary*. I pray you, tell me, can you sing?

"*Pedler*. Sir, I have some fight in singing.

"*Poticary*. But is your *breast* any thing sweet?

"*Pedler*. Whatever my *breast* be, my voice is meet."

I suppose this cant term to have been current among the musicians of the age. All professions have in some degree their jargon; and the remoter they are from liberal science, and the less consequential to the general interests of life, the more they strive to hide themselves behind affected terms and barbarous phraseology.

STEEVENS.

⁵ — *I sent thee six-pence for thy leman; hadst it?* The old copy reads—*lemon*. But the Clown was neither pantler, nor butler. The poet's word was certainly mistaken by the ignorance of the printer. I have restored *leman*, i. e. I sent thee six-pence to spend on thy mistress. THEOBALD.

I receive Theobald's emendation, because it throws a light on the obscurity of the following speech.

Leman is frequently used by the ancient writers, and Spenser in particular. So again, in *The Noble Soldier*, 1634:

"Fright him as he's embracing his new *leman*."

CLO. I did impetico thy gratillity;⁶ for Malvolio's nose is no whipstock: My lady has a white hand, and the Myrmidons are no bottle-ale houses.

The money was given him for his *leman*, i. e. his mistress. We have still "*Leman-street*," in Goodman's-fields. He says he did *impeticoat* the gratuity, i. e. he gave it to his *petticoat companion*; for (says he) *Malvolio's nose is no whipstock*, i. e. Malvolio may smell out our connection, but his suspicion will not prove the instrument of our punishment. *My mistress has a white hand, and the Myrmidons are no bottle-ale houses*, i. e. my mistress is handsome, but the houses kept by officers of justice are no places to make merry and entertain her at. Such may be the meaning of this whimsical speech. A *whipstock* is, I believe, the handle of a whip, round which a strap of leather is usually twisted, and is sometimes put for the *whip* itself. So, in *Albumazar*, 1615:

" ——— out, Carter,

" Hence dirty *whipstock*——"

Again, in *The Two Angry Women of Abingdon*, 1599:

" ——— the coach-man fit!

" His duty is before you to stand,

" Having a lusty *whipstock* in his hand."

The word occurs again in *Jeronymo*, 1605:

" Bought you a whistle and a *whipstock* too." STEEVENS.

⁶ *I did impetico thy gratillity*;] This, Sir T. Hanmer tells us, is the same with *impocket thy gratuity*. He is undoubtedly right; but we must read—*I did impeticoat thy gratuity*. The fools were kept in long coats, to which the allusion is made. There is yet much in this dialogue which I do not understand. JOHNSON.

Figure 12 in the plate of the *Morris-dancers*, at the end of *K. Henry IV. P. I.* sufficiently proves that *petticoats* were not always a part of the dress of *fools* or *jesters*, though they were of *ideots*, for a reason which I avoid to offer. STEEVENS.

It is a very gross mistake to imagine that this character was habited like an *ideot*. Neither he nor *Touchstone*, though they wear a particoloured dress, has either *coxcomb* or *bauble*, nor is by any means to be confounded with the *Fool* in *King Lear*, nor even, I think, with the one in *All's Well that Ends Well*.—*A Dissertation on the Fools of Shakspeare*, a character he has most judiciously varied and discriminated, would be a valuable addition to the notes on his plays. RITSON.

The old copy reads—"I did *impetico* thy *gratillity*." The meaning, I think, is, I did *impeticoat* or *impocket* thy *gratuity*; but

SIR AND. Excellent! Why, this is the best fooling, when all is done. Now, a song.

SIR TO. Come on; there is six-pence for you: let's have a song.

SIR AND. There's a testril of me too: if one knight give a——

CLO. Would you have a love-song, or a song of good life?⁷

SIR TO. A love-song, a love-song.

SIR AND. Ay, ay; I care not for good life.

S O N G.

CLO. *O mistress mine, where are you roaming?
O, stay and hear; your true love's coming,
That can sing both high and low:
Trip no further, pretty sweetening;
Journeys end in lovers' meeting,
Every wise man's son doth know.*

SIR AND. Excellent good, i'faith!

SIR TO. Good, good.

the reading of the old copy should not, in my opinion, be here disturbed. The clown uses the same kind of fantastick language elsewhere in this scene. Neither *Pigrogromitus*, nor the *Vapians* would object to it. MALONE.

⁷ — of good life?] I do not suppose that by a song of *good life*, the Clown means a song of a *moral turn*; though Sir Andrew answers to it in that signification. *Good life*, I believe, is *harmless mirth and jollity*. It may be a Gallicism: we call a jolly fellow a *bon vivant*. STEEVENS.

From the opposition of the words in the Clown's question, I incline to think that *good life* is here used in its usual acceptation. In *The Merry Wives of Windsor*, these words are used for a virtuous character:

“Defend your reputation, or farewell to your *good life* for ever.”
MALONE.

CLO. *What is love? 'tis not hereafter;
 Present mirth hath present laughter;
 What's to come, is still unsure:
 In delay there lies no plenty;⁸
 Then come kiss me, sweet and twenty,⁹
 Youth's a stuff will not endure.*

SIR AND. A mellifluous voice, as I am true knight.

SIR TO. A contagious breath.

SIR AND. Very sweet and contagious, i'faith.

SIR TO. To hear by the nose, it is dulcet in contagion. But shall we make the welkin dance²

⁸ *In delay there lies no plenty;*] No man will ever be worth much, who *delays* the advantages offered by the present hour, in hopes that the future will offer more. So, in *K. Richard III.* Act IV. sc. iii:

“*Delay leads impotent and snail-pac'd beggary.*”

Again, in *K. Henry VI.* P. I:

“*Defer no time, delays have dangerous ends.*”

Again, in a Scots proverb: “*After a delay comes a let.*” See Kelly's Collection, p. 52. STEEVENS.

⁹ *Then come kiss me, sweet and twenty,*] This line is obscure; we might read:

Come, a kiss then, sweet and twenty,

Yet I know not whether the present reading be not right, for in some counties *sweet and twenty*, whatever be the meaning, is a phrase of endearment. JOHNSON.

So, in *Wit of a Woman*, 1604:

“*Sweet and twenty: all sweet and sweet.*” STEEVENS.

Again, in *The Merry Wives of Windsor*:

“*Good even, and twenty.*” MALONE.

² — *make the welkin dance*—] That is, drink till the sky seems to turn round. JOHNSON.

So, in *Antony and Cleopatra*, Act II. sc. vii:

“*Cup us till the world go round.*”

Again, Mr. Pope:

“*Ridotta sips and dances, till she see*

“*The doubling lustres dance as fast as she.*” STEEVENS.

indeed? Shall we rouse the night-owl in a catch, that will draw three souls out of one weaver?³ shall we do that?

SIR AND. An you love me, let's do't: I am dog at a catch.

CLO. By'r lady, fir, and some dogs will catch well.

SIR AND. Most certain: let our catch be, *Thou knave*.

³ — draw three souls out of one weaver?] Our author represents weavers as much given to harmony in his time. I have shewn the cause of it elsewhere. This expression of the power of musick is familiar with our author. *Much ado about Nothing*: “Now is his soul ravished. Is it not strange that sheep's-guts should hale souls out of men's bodies?” — Why, he says, three souls, is because he is speaking of a catch of three parts; and the peripatetic philosophy, then in vogue, very liberally gave every man three souls. The vegetative or plastic, the animal, and the rational. To this, too, Jonson alludes, in his *Poetaster*: “What, will I turn shark upon my friends? or my friends' friends? I scorn it with my three souls.” By the mention of these three, therefore, we may suppose it was Shakspeare's purpose, to hint to us those surprising effects of musick, which the ancients speak of, when they tell us of Amphion, who moved stones and trees; Orpheus and Arion, who tamed savage beasts; and Timotheus, who governed, as he pleased, the passions of his human auditors. So noble an observation has our author conveyed in the ribaldry of this buffoon character. WARBURTON.

In a popular book of the time, Carew's translation of Huarte's *Trial of Wits*, 1594, there is a curious chapter concerning the three souls, “vegetative, sensitive, and reasonable.” FARMER.

I doubt whether our author intended any allusion to this division of souls. In *The Tempest*, we have—“trebles thee o'er;” i. e. makes thee thrice as great as thou wert before. In the same manner, I believe, he here only means to describe Sir Toby's catch as so harmonious, that it would hale the soul out of a weaver (the warmest lover of a song) thrice over; or in other words, give him thrice more delight than it would give another man. Dr. Warburton's supposition that there is an allusion to the catch being in three parts, appears to me one of his unfounded refinements.

MALONE.

CLO. *Hold thy peace, thou knave, knight? I shall be constrain'd in't to call thee knave, knight.*

SIR AND. 'Tis not the first time I have constrain'd one to call me knave. Begin, fool; it begins, *Hold thy peace.*

CLO. I shall never begin, if I hold my peace.

SIR AND. Good, i'faith! Come, begin.

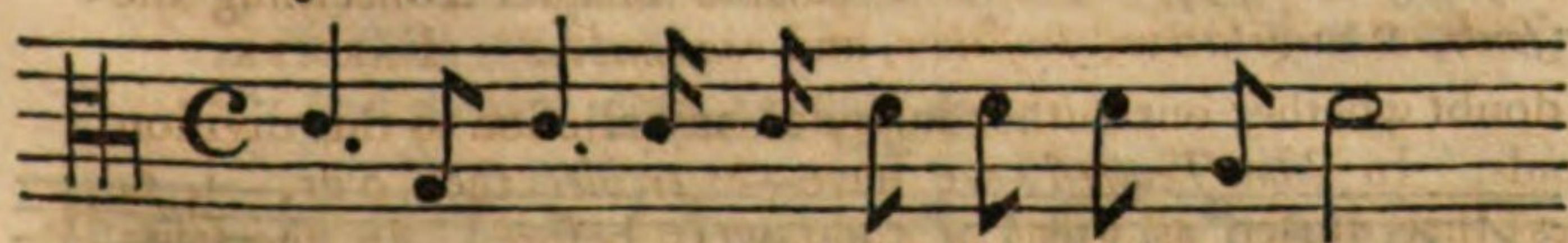
[*They sing a Catch.*⁴

⁴ *They sing a catch.*] This catch is lost. JOHNSON.

A *catch* is a species of vocal harmony to be sung by three or more persons; and is so contrived, that though each sings precisely the same notes as his fellows, yet by beginning at stated periods of time from each other, there results from the performance a harmony of as many parts as there are singers. Compositions of this kind are, in strictness, called *Canons in the unison*; and as properly, *Catches*, when the words in the different parts are made to *catch* or answer each other. One of the most remarkable examples of a true *catch* is that of Purcell, *Let's live good honest lives*, in which, immediately after one person has uttered these words, "What need we fear the Pope?" another in the course of his singing fills up a rest which the first makes, with the words, "The devil."

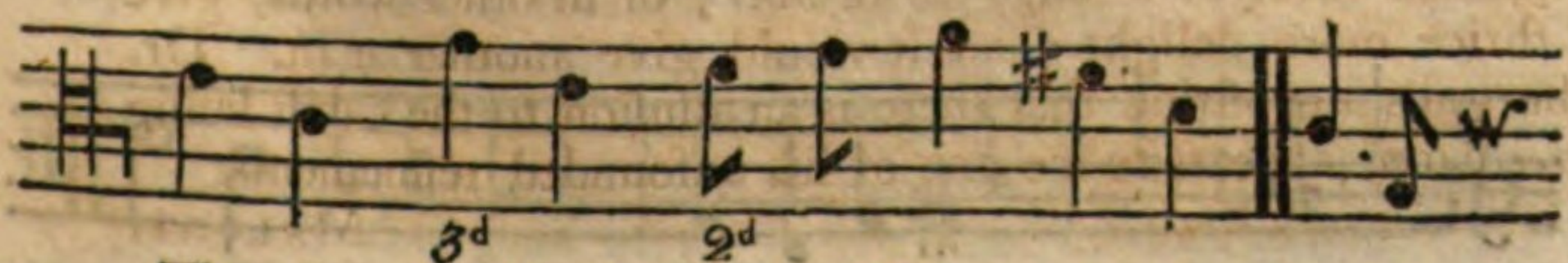
The *catch* above-mentioned to be sung by sir Toby, sir Andrew, and the Clown, from the hints given of it, appears to be so contrived as that each of the singers calls the other *knave* in turn; and for this the clown means to apologize to the knight, when he says, that he shall be constrained to call him *knave*. I have here subjoined the very catch, with the musical notes to which it was sung in the time of Shakspeare, and at the original performance of this Comedy:

A 3 voc.



Hold thy peace and I pree thee hold thy peace

?



Thou knave, thou knave: hold thy peace thou knave.

Enter MARIA.

MAR. What a catterwauling do you keep here! If my lady have not call'd up her steward, Malvolio, and bid him turn you out of doors, never trust me.

SIR TO. My lady's a Cataian,⁹ we are politicians; Malvolio's a Peg-a-Ramsey,² and *Three merry men*

The evidence of its authenticity is as follows. There is extant a book entitled, "*PAMMELIA, Musickes Miscellanie, or mixed Varietie of pleasant Roundelays and delightful catches of 3. 4. 5. 6. 7. 8. 9. 10 parts in one.*" Of this book there are at least two editions, the second printed in 1618. In 1609, a second part of this book was published with the title of *DEUTEROMELIA*, and in this book is contained the catch above given.

SIR J. HAWKINS.

⁹ — *a Cataian,*] It is in vain to seek the precise meaning of this term of reproach. I have already attempted to explain it in a note on *The Merry Wives of Windsor*. I find it used again in *Love and Honour*, by Sir W. D'Avenant, 1649:

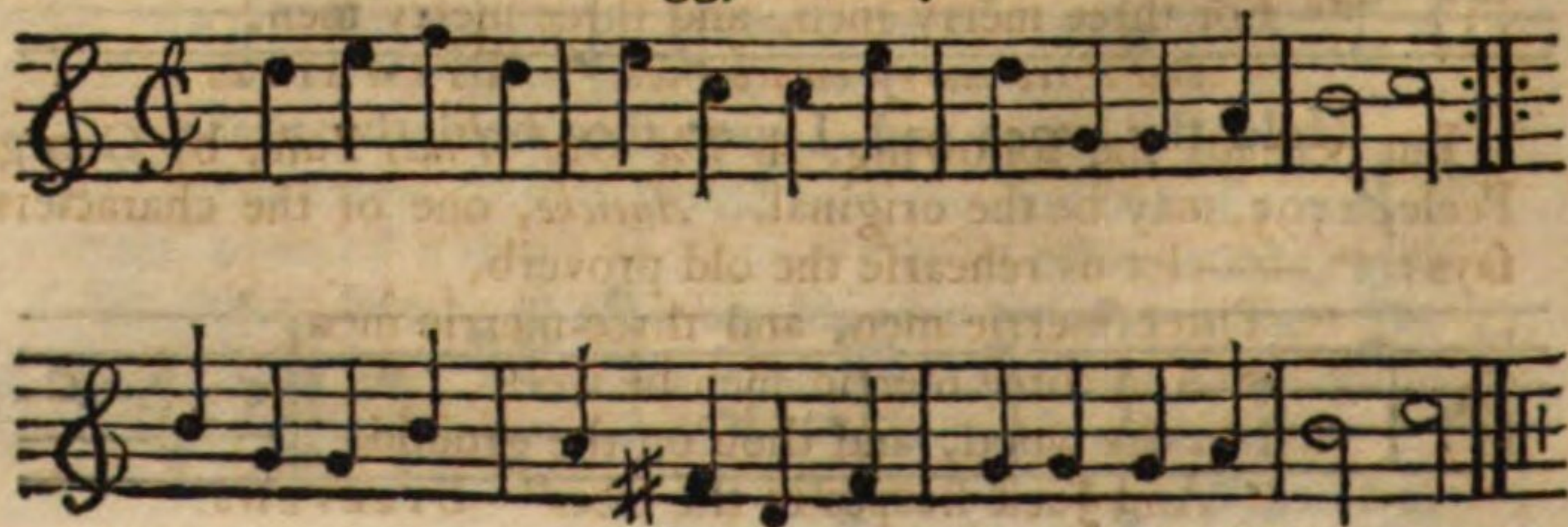
"Hang him, bold *Cataian*." STEEVENS.

² — *Peg-a-Ramsey,*] In Dufey's *Pills to purge Melancholy* is a very obscene old song, entitled *Peg-a-Ramsey*. See also Ward's *Lives of the Professors of Gresham College*, p. 207. PERCY.

Nash mentions *Peg of Ramsey* among several other ballads, viz. *Rogero, Basilino, Turkelony, All the flowers of the Broom, Pepper is black, Green Sleeves, Peggie Ramfie*. It appears from the same author, that it was likewise a dance performed to the music of a song of that name. STEEVENS.

Peggy Ramsey, is the name of some old song; the following is the tune to it:

Peggy Ramsey.



SIR J. HAWKINS.

*be we.*³ Am not I consanguineous? am I not of her

³ *Three merry men, &c.*] *Three merry men be we*, is likewise a fragment of some old song, which I find repeated in *Westward Ho*, by Decker and Webster, 1607, and by Beaumont and Fletcher in *The Knight of the Burning Pestle*:

“ Three merry men

“ And three merry men

“ And *three merry men be we.*”

Again, in *The Bloody Brother*, of the same authors:

“ Three merry boys, and three merry boys,

“ And three merry boys are we,

“ As ever did sing, three parts in a string,

“ All under the triple tree.”

Again, in *Ram-alley, or Merry Tricks*, 1611:

“ And three merry men, and three merry men,

“ And *three merry men be we a.*” STEEVENS.

This is a conclusion common to many old songs. One of the most humorous that I can recollect, is the following:

“ The wise men were but seven, nor more shall be for me;

“ The muses were but nine, the worthies three times three;

“ And three merry boyes, and three merry boyes, and
three merry boyes are wee.

“ The vertues they were seven, and three the greater bee;

“ The Cæsars they were twelve, and the fatal sisters three.

“ And three merry girles, and three merry girles, and
three merry girles are wee.”

There are ale-houses in some of the villages in this kingdom, that have the sign of *The Three Merry Boys*; there was one at Highgate in my memory. SIR J. HAWKINS.

Three merry men be we, may, perhaps, have been taken originally from the song of *Robin Hood and the Tanner*. *Old Ballads*, Vol. I. p. 89:

“ Then *Robin Hood* took them by the hands,

“ *With a hey, &c.*

“ And danced about the oak-tree;

“ For three merry men, and three merry men,

“ *And three merry men be we.*” TYRWHITT.

But perhaps the following, in *The Old Wives Tale*, by George Peele, 1595, may be the original. *Anticke*, one of the characters, says: “ — let us rehearse the old proverb,

“ Three merrie men, and three merrie men,

“ And three merrie men be wee;

“ I in the wood, and thou on the ground,

“ And Jack sleepest in the tree.” STEEVENS.

blood? Tilly-valley lady!⁴ *There dwelt a man in
Babylon, lady, lady!*⁵ [Singing.

CLO. Beshrew me, the knight's in admirable
fooling.

SIR AND. Ay, he does well enough, if he be dif-

See *An Antidote against Melancholy, made up in Pills, compounded
of Witty Ballads, Jovial Songs, and merry Catches*, 4to. 1661,
p. 69. REED.

⁴ *Tilly-valley, lady!*] *Tilly-valley* was an interjection of con-
tempt, which Sir Thomas More's lady is recorded to have had
very often in her mouth. JOHNSON.

Tilly-valley is used as an interjection of contempt in the old play
of *Sir John Oldcastle*; and is likewise a character in a comedy in-
titled *Lady Alimony*. *Tillie-vallie* may be a corruption of the
Roman word (without a precise meaning, but indicative of con-
tempt) *Titivilitium*. See the *Casina* of Plautus, 2. 5. 39.

STEEVENS.

Tilly-valley is a hunting phrase borrowed from the French.
In the *Venerie de Jacques Fouilloux*, 1585, 4to. fo. 12. the following
cry is mentioned: "Ty a hillaut & vallecye;" and is set to music
in pp. 49 and 50. DOUCE.

⁵ *There dwelt a man in Babylon, lady, lady!*] The ballad of
Susanna, from whence this line [*There dwelt, &c.*] is taken, was
licensed by T. Colwell, in 1562, under the title of *The goodly and
constant wyfe Susanna*. There is likewise a play on this subject.
T. WARTON.

There dwelt a man in Babylon, lady,] Maria's use of the word
lady brings the ballad to sir Toby's remembrance: *Lady, lady*,
is the *burthen*, and should be printed as such. My very ingenious
friend, Dr. Percy, has given a stanza of it in his *Reliques of Ancient
Poetry*, Vol. I. p. 204. Just the same may be said, where Mercutio
applies it, in *Romeo and Juliet*, Act II. sc. iv. FARMER.

I found what I once supposed to be a part of this song, in *All's
lost by Lust*, a tragedy by William Rowley, 1633:

" *There was a nobleman of Spain, lady, lady,*

" *That went abroad, and came not again*

" *To his poor lady.*

" *Oh, cruel age, when one brother, lady, lady,*

" *Shall scorn to look upon another*

" *Of his poor lady.*" STEEVENS.

pos'd, and so do I too; he does it with a better grace, but I do it more natural.

SIR TO. *O, the twelfth day of December,—[Singing.*

MAR. For the love o'God, peace.

Enter MALVOLIO.

MAL. My masters, are you mad? or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye make an alehouse of my lady's house, that ye squeak out your coziers' catches^s without any mitigation

This song, or, at least, one with the same burthen, is alluded to in B. Jonson's *Magnetic Lady*, Vol. IV. p. 449:

"*Com. As true it is, lady, lady i' the song.*"

TYRWHITT.

The oldest song that I have seen with this burthen is in the old Morality, entitled *The Trial of Treasure*, 4to. 1567. The following is one of the stanzas:

"Helene may not compared be,

"Nor Cressida that was so bright,

"These cannot stain the shine of thee,

"Nor yet Minerva of great might;

"Thou passest Venus far away,

"Lady, lady;

"Love thee I will, both night and day,

"My dere lady." MALONE.

^s —coziers' catches—] A *cozier* is a tailor, from *coudre* to sew, part. *cousu*, Fr. JOHNSON.

Our author has again alluded to their love of vocal harmony in *King Henry IV.* P. I:

"Lady. I will not sing.

"Hot. 'Tis the next way to turn *tailor*, or be redbreast teacher."

A *cozier*, it appears from Minshieu, signified a *botcher*, or mender of old clothes, and also a cobbler.—Here it means the former.

MALONE.

Minshieu tells us, that *cozier* is a cobbler or fowler: and, in Northamptonshire, the waxed thread which a cobbler uses in mending shoes, we call a *codger's end*. WHALLEY.

A *coziers' end* is still used in Devonshire for a cobbler's end.

HENLEY.

or remorse of voice? Is there no respect of place, persons, nor time, in you?

SIR TO. We did keep time, fir, in our catches. Sneck up!⁶

MAL. Sir Toby, I must be round with you. My lady bade me tell you, that, though she harbours you as her kinsman, she's nothing allied to your disorders. If you can separate yourself and your misdemeanors, you are welcome to the house; if not, an it would please you to take leave of her, she is very willing to bid you farewell.

SIR TO. Farewel, dear heart,⁷ since I must needs be gone.

MAL. Nay, good fir Toby.

⁶ ——— *Sneck up!*] The modern editors seem to have regarded this unintelligible phrase as the designation of a *biccup*. It is however used in Beaumont and Fletcher's *Knight of the Burning Pestle*, as it should seem, on another occasion: "let thy father go *sneck up*, he shall never come between a pair of sheets with me again while he lives."

Again, in the same play: "— Give him his money, George, and let him go *sneck up*." Again, in *Wily Beguiled*: "An if my mistress would be ruled by him, Sophos might go *snick up*." Again, in *The Two Angry Women of Abingdon*, 1599: "— if they be not, let them go *snick up*." Again, in Heywood's *Fair Maid of the West*, 1631, *Blurt Master Constable*, no date, &c.

Perhaps in the two former of these instances, the words may be corrupted. In *King Henry IV.* P. I. Falstaff says, "The prince is a Jack, a *Sneak-cup*." i. e. one who takes his glass in a sneaking manner. I think we might safely read *sneak-cup*, at least, in fir Toby's reply to Malvolio. I should not however omit to mention that *sneck the door* is a north country expression for *latch the door*.

Mr. Malone and others observe, that from the manner in which this cant phrase is employed in our ancient comedies, it seems to have been synonymous to the modern expression—*Go hang yourself*. STEEVENS.

⁷ *Farewel, dear heart, &c.*] This entire song, with some variations, is published by Dr. Percy, in the first volume of his *Reliques of Ancient English Poetry*. STEEVENS.

CLO. *His eyes do shew his days are almost done.*

MAL. Is't even so?

SIR TO. *But I will never die.*

CLO. Sir Toby, there you lie.

MAL. This is much credit to you.

SIR TO. *Shall I bid him go?* [Singing.

CLO. *What an if you do?*

SIR TO. *Shall I bid him go, and spare not?*

CLO. *O no, no, no, no, you dare not.*

SIR TO. Out o'time? fir, ye lie.⁸—Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?⁹

CLO. Yes, by Saint Anne; and ginger shall be hot i'the mouth too.

SIR TO. Thou'rt i'the right.—Go, fir, rub your chain with crums:²—A stoop of wine, Maria!

⁸ *Out o'time? fir, ye lie.*] The old copy has—“out o'tune.” We should read, “out of time,” as his speech evidently refers to what Malvolio said before:

“Have you no respect of place or time in you?”

“Sir Toby. We did keep time, fir, in our catches.”

M. MASON,

The same correction, I find, had been silently made by Theobald, and was adopted by the three subsequent editors. Sir Toby is here repeating with indignation Malvolio's words.

In the Mss. of our author's age, *tune* and *time* are often quite undistinguishable; the second stroke of the *u* seeming to be the first stroke of the *m*, or *vice versâ*. Hence, in *Macbeth*, Act IV. sc. ult. edit. 1623, we have “This *time*, goes manly,” instead of “This *tune* goes manly.” MALONE.

⁹ *Dost thou think, because thou art virtuous, there shall be no more cakes and ale?*] It was the custom on holidays and saints' days to make cakes in honour of the day. The Puritans called this, superstition; and in the next page Maria says, that *Malvolio is sometimes a kind of Puritan*. See, Quarlous's *Account of Rabbi Busy*, Act I. sc. iii. in Ben Jonson's *Bartholomew Fair*.

LEATHERLAND.

² — rub your chain with crums:] That stewards anciently wore a chain, as a mark of superiority over other servants, may be

MAL. Mistrefs Mary, if you priz'd my lady's favour at any thing more than contempt, you would not give means for this uncivil rule;³ she shall know of it, by this hand. [Exit.

proved from the following passage in *The Martial Maid* of Beaumont and Fletcher:

"Dost thou think I shall become the *steward's* chair? Will not these slender haunches shew well in a *chain*?"——

Again,

"Pia. Is your *chain* right?

"Bob. It is both right and just, fir;

"For though I am a *steward*, I did get it

"With no man's wrong."

The best method of cleaning any gilt plate, is by rubbing it with crums. Nash, in his piece entitled, *Have with you to Saffron Walden*, 1595, taxes Gabriel Harvey with "having stolen a nobleman's steward's chain, at his lord's installing at Windsor."

To conclude with the most apposite instance of all. See, Webster's *Dutchess of Malfy*, 1623:

"Yea, and the chippings of the buttery fly after him, to scour his gold chain." STEEVENS.

³ — rule;] Rule is method of life; so *misrule* is tumult and riot. JOHNSON.

Rule, on this occasion, is something less than common *method of life*. It occasionally means the arrangement or conduct of a festival or merry-making, as well as behaviour in general. So, in the 27th song of Drayton's *Polyolbion*:

"Cast in a gallant round about the hearth they go,

"And at each pause they kifs; was never seen such rule

"In any place but here, at bon-fire, or at yeule."

Again, in Heywood's *English Traveller*, 1633:

"What guests we harbour, and what rule we keep."

Again, in Ben Jonson's *Tale of a Tub*:

"And set him in the stocks for his ill rule."

In this last instance it signifies *behaviour*.

There was formerly an officer belonging to the court, called *Lord of Misrule*. So, in Decker's *Satiromastix*: "I have some cousins-german at court shall beget you the reversion of the master of the king's revels, or else be lord of his *Misrule* now at Christmas." Again, in *The Return from Parnassus*, 1606: "We are fully bent to be lords of *Misrule* in the world's wild heath." In the country, at all periods of festivity, and in the inns of court at their *Revels*, an officer of the same kind was elected. STEEVENS.

MAR. Go shake your ears.

SIR AND. 'Twere as good a deed, as to drink when a man's a hungry, to challenge him to the field; and then to break promise with him, and make a fool of him.

SIR TO. Do't, knight; I'll write thee a challenge; or I'll deliver thy indignation to him by word of mouth.

MAR. Sweet fir Toby, be patient for to-night; since the youth of the count's was to-day with my lady, she is much out of quiet. For monsieur Malvolio, let me alone with him: if I do not gull him into a nayword,⁴ and make him a common recreation, do not think I have wit enough to lie straight in my bed: I know, I can do it.

SIR TO. Possess us,⁵ possess us; tell us something of him.

MAR. Marry, fir, sometimes he is a kind of Puritan.

SIR AND. O, if I thought that, I'd beat him like a dog.

SIR TO. What, for being a Puritan? thy exquisite reason, dear knight?

SIR AND. I have no exquisite reason for't, but I have reason good enough.

MAR. The devil a Puritan that he is, or any thing constantly but a time-pleaser; an affection'd

⁴ — a nayword,] A nayword is what has been since called a byword, a kind of proverbial reproach. STEEVENS.

⁵ Possess us,] That is, inform us, tell us, make us masters of the matter. JOHNSON.

So, in *The Merchant of Venice*, Shylock says:

"I have possess'd your grace of what I purpose."

DOUGLASS.

afs,⁶ that cons state without book, and utters it by great swarths:⁷ the best persuaded of himself, so cramm'd, as he thinks, with excellencies, that it is his ground of faith, that all, that look on him, love him; and on that vice in him will my revenge find notable cause to work.

SIR TO. What wilt thou do?

MAR. I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expresse of his eye, forehead, and complexion, he shall find himself most feelingly personated: I can write very like my lady, your niece; on a forgotten matter we can hardly make distinction of our hands.

SIR TO. Excellent! I smell a device.

SIR AND. I have't in my nose too.

SIR TO. He shall think, by the letters that thou wilt drop, that they come from my niece, and that she is in love with him.

MAR. My purpose is, indeed, a horse of that colour.

SIR AND. And your horse now would make him an afs.⁸

MAR. Afs, I doubt not.

SIR AND. O, 'twill be admirable.

⁶ — an affection'd afs,] *Affection'd* means *affected*. In this sense, I believe, it is used in *Hamlet*—"no matter in it that could indite the author of *affection*," i. e. affectation. STEEVENS.

⁷ — great swarths:] A *swarth* is as much grass as a mower cuts down at one stroke of his scythe. STEEVENS.

⁸ Sir And. *And your horse now, &c.*] This conceit, though bad enough, shews too quick an apprehension for *Sir Andrew*. It should be given, I believe, to *Sir Toby*; as well as the next short speech: *O, 'twill be admirable.* *Sir Andrew* does not usually give his own judgement on any thing, till he has heard that of some other person. TYRWHITT.

MAR. Sport royal, I warrant you: I know, my physick will work with him. I will plant you two, and let the fool make a third, where he shall find the letter; observe his construction of it. For this night, to bed, and dream on the event. Farewel. [*Exit.*]

SIR TO. Good night, Penthesilea.⁹

SIR AND. Before me, she's a good wench.

SIR TO. She's a beagle, true-bred, and one that adores me; What o'that?

SIR AND. I was adored once too.

SIR TO. Let's to bed, knight.—Thou hadst need fend for more money.

SIR AND. If I cannot recover your niece, I am a foul way out.

SIR TO. Send for money, knight;² if thou hast her not i'the end, call me Cut.³

SIR AND. If I do not, never trust me, take it how you will.

⁹ ——— *Penthesilea.*] i. e. Amazon. STEEVENS.

² *Send for money, knight;*] Sir Toby, in this instance, exhibits a trait of Iago:—"Put money in thy purse." STEEVENS.

——— *call me Cut.*] So, in *A Woman's a Weathercock*, 1612: "If I help you not to that as cheap as any man in England, call me *Cut*."

Again, in *The Two Angry Women of Abingdon*, 1599:

"I'll meet you there; if I do not, *call me Cut*."

This term of contempt, perhaps, signifies only—call me—*gelding*. STEEVENS.

——— *call me Cut.*] i. e. call me horse. So, Falstaff in *King Henry IV.* P. I: "—spit in my face, call me *horse*." That this was the meaning of this expression is ascertained by a passage in *The Two Noble Kinsmen*:

"He'll buy me a white *Cut* forth for to ride."

Again, in *Sir John Oldcastle*, 1600: "But master, 'pray ye, let me ride upon *Cut*." *Curtal*, which occurs in another of our author's plays, (i. e. a horse, whose tail has been docked,) and *Cut*, were probably synonymous. MALONE.

SIR TO. Come, come; I'll go burn some sack,
'tis too late to go to bed now: come, knight; come,
knight. [*Exeant.*]

SCENE IV.

A room in the Duke's palace.

Enter DUKE, VIOLA, CURIO, and Others.

DUKE. Give me some musick:—Now, good mor-
row, friends:—

Now, good Cefario, but that piece of song,
That old and antique song we heard last night;
Methought, it did relieve my passion much;
More than light airs, and recollected⁴ terms,
Of these most brisk and giddy-paced times:—
Come, but one verse.

CUR. He is not here, so please your lordship,
that should sing it.

DUKE. Who was it?

CUR. Feste, the jester, my lord; a fool, that the
lady Olivia's father took much delight in: he is
about the house.

DUKE. Seek him out, and play the tune the while.
[*Exit CURIO.—Musick.*]

Come hither, boy; If ever thou shalt love,
In the sweet pangs of it, remember me:
For, such as I am, all true lovers are;
Unstaid and skittish in all motions else,
Save, in the constant image of the creature
That is belov'd.—How dost thou like this tune?

⁴ ——— *recollected* —] Studied. *WARBURTON.*

I rather think, that *recollected* signifies, more nearly to its pri-
mitive sense, *recalled*, *repeated*, and alludes to the practice of
composers, who often prolong the song by repetitions. *JOHNSON.*

VIO. It gives a very echo to the seat
Where Love is thron'd.⁵

DUKE. Thou dost speak masterly:
My life upon't, young though thou art, thine eye
Hath stay'd upon some favour that it loves;
Hath it not, boy?

VIO. A little, by your favour.⁶

DUKE. What kind of woman is't?

VIO. Of your complexion.

DUKE. She is not worth thee then. What years,
i'faith?

VIO. About your years, my lord.

DUKE. Too old, by heaven; Let still the woman
take

An elder than herself; so wears she to him,
So sways she level in her husband's heart.
For, boy, however we do praise ourselves,
Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and worn,⁷
Than women's are.

⁵ ——— to the seat

Where Love is thron'd.] i. e. to the heart. So, in *Romeo and Juliet*:

“ My bosom's lord [i. e. *Love*] sits lightly on his *throne*.”

Again, in *Othello*:

“ Yield up O *Love*, thy crown, and hearted throne—.”

So before, in the first act of this play:

“ ——— when liver, brain, and heart,

“ These sovereign *thrones*, are all supply'd and fill'd

“ (Her sweet perfections) with one self-king.”

The meaning is, (as Mr. Heath has observed,) “ It is so consonant to the emotions of the heart, that they echo it back again.”

MALONE.

⁶ ——— *favour*.] The word *favour* ambiguously used.

JOHNSON.

Favour, in the preceding speech, signifies countenance. STEEVENS.

⁷ ——— *lost and worn*,] Though *lost and worn* may mean *lost and worn out*, yet *lost and won* being, I think, better, these two words

VIO. I think it well, my lord.

DUKE. Then let thy love be younger than thyself,
Or thy affection cannot hold the bent:
For women are as roses; whose fair flower,
Being once display'd, doth fall that very hour.

VIO. And so they are: alas, that they are so;
To die, even when they to perfection grow!

Re-enter CURIO, and CLOWN.

DUKE. O fellow, come, the song we had last
night:—

Mark it, Cesario; it is old, and plain:
The spinsters and the knitters in the sun,
And the free^s maids, that weave their thread with
bones,

coming usually and naturally together, and the alteration being
very slight, I would so read in this place with Sir T. Hanmer.

JOHNSON.

The text is undoubtedly right, and *worn* signifies, *consumed*,
worn out. So Lord Surrey, in one of his Sonnets, describing the
spring, says,

“ Winter is *worn*, that was the flowers bale.”

Again, in *King Henry VI.* P. II:

“ These few days’ wonder will be quickly *worn*.”

Again, in *The Winter’s Tale*:

“ ——— and but infirmity,

“ Which waits upon *worn* times—.”

MALONE.

^s — *free*—] Is, perhaps, *vacant*, *unengaged*, *easy in mind*.

JOHNSON.

I rather think, that *free* means here—not having yet surrendered
their liberty to man;—unmarried. MALONE.

Is not *free*, unreserved, uncontrolled by the restraints of female
delicacy, forward, and such as sing *plain* songs? HENLEY.

The precise meaning of this epithet cannot very easily be pointed
out. As Mr. Warton observes, on another occasion,—“ *fair* and
free” are words often paired together in metrical romances,
Chaucer, Drayton, Ben Jonson, and many other poets employ the
epithet *free*, with little certainty of meaning. *Free*, in the instance
before us, may commodiously signify, *artless*, *free from art*, *un-*

Do use to chaunt it; it is filly sooth,⁹
And dallies with the innocence of love,²
Like the old age.³

CLO. Are you ready, fir?

DUKE. Ay; pr'ythee, sing.

[Musick.

S O N G.

CLO. Come away, come away, death,
And in sad cypress let me be laid;⁴
Fly away, fly away,⁵ breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it;
My part of death no one so true
Did share it.⁶

influenced by artificial manners, undirected by false refinement in their choice of ditties. STEEVENS.

⁹ — *filly sooth,*] It is plain, simple truth. JOHNSON.

² *And dallies with the innocence of love,*] To dally is to play, to trifle. So, Act III; "They that dally nicely with words," Again, in *Sweetnam Arraign'd*, 1620:

" ——— he void of fear

" *Dallied* with danger —."

Again, in Sir W. D'Avenant's *Albion*, 1629:

"Why dost thou dally thus with feeble motion?" STEEVENS.

³ — *the old age.*] The *old age* is the *ages past*, the times of simplicity. JOHNSON.

⁴ *And in sad cypress let me be laid;*] i. e. in a shroud of *cypress* or *cyprus*. Thus Autolycus, in *The Winter's Tale*:

"Lawn as white as driven snow,

"*Cyprus* black as e'er was crow."

There was both black and white *cyprus*, as there is still black and white *crape*; and ancient shrouds were always made of the latter.

STEEVENS.

⁵ *Fly away, fly away,*] The old copy reads—*Fie* away. The emendation is Mr. Rowe's. MALONE.

⁶ *My part of death no one so true*

Did share it.] Though *death* is a *part* in which every one acts his *share*, yet of all these actors no one is *so true* as I. JOHNSON.

TWELFTH-NIGHT: OR,

*Not a flower, not a flower sweet,
 On my black coffin let there be strown;
 Not a friend, not a friend greet
 My poor corpse, where my bones shall be thrown:
 A thousand thousand sighs to save,
 Lay me, O, where
 Sad true lover⁷ ne'er find my grave,
 To weep there.*

DUKE. There's for thy pains.

CLO. No pains, fir; I take pleasure in finging, fir.

DUKE. I'll pay thy pleasure then.

CLO. Truly, fir, and pleasure will be paid, one time or another.

DUKE. Give me now leave to leave thee.

CLO. Now, the melancholy god protect thee;
 and the tailor make thy doublet of changeable
 taffata, for thy mind is a very opal!⁸—I would have

⁷ *Sad true lover* —] Mr. Pope rejected the word *sad*, and other modern editors have unnecessarily changed true *lover* to—true *love*. By making *never* one syllable the metre is preserved. Since this note was written, I have observed that *lover* is elsewhere used by our poet as a word of one syllable. So, in *A Midsummer-Night's Dream*:

“ Tie up my *lover's* tongue; bring him in silently.”

Again, in *King Henry VIII*:

“ Is held no great good *lover* of th' archbishop's.”

There is perhaps therefore no need of abbreviating the word *never* in this line. MALONE.

In the instance produced from *A Midsummer-Night's Dream*, I suppose *lover* to be a misprint for *love*; and in *King Henry VIII*. I know not why it should be considered as a monosyllable.

STEEVENS.

⁸ ——— *a very opal*!] A precious stone of almost all colours.

POPE.

So, Milton, describing the walls of heaven:

“ With *opal* tow'rs, and battlements adorn'd.”

men of such constancy put to sea, that their business might be every thing, and their intent every where;⁹ for that's it, that always makes a good voyage of nothing.—Farewel. [*Exit Clown.*

DUKE. Let all the rest give place.—

[*Exeunt CURIO and Attendants.*

Once more, Cefario,

Get thee to yon' same sovereign cruelty:
Tell her, my love, more noble than the world,
Prizes not quantity of dirty lands;
The parts that fortune hath bestow'd upon her,
Tell her, I hold as giddily as fortune;
But 'tis that miracle, and queen of gems,
That nature pranks her in,² attracts my soul.

The *opal* is a gem which varies its appearance as it is viewed in different lights. So, in *The Muses' Elizium*, by Drayton:

“ With *opals* more than any one

“ We'll deck thine altar fuller,

“ For that of every precious stone

“ It doth retain some colour.”

“ In the *opal* (says P. Holland's translation of Pliny's *Natural History*, b. xxxvii. c. 6.) you shall see the burning fire of the carbuncle or rubie, the glorious purple of the amethyst, the green sea of the emerald, and all glittering together mixed after an incredible manner.” STEEVENS.

⁹ ——— *that their business might be every thing, and their intent every where;*] Both the preservation of the antithesis, and the recovery of the sense, require we should read,—*and their intent no where.* Because a man who suffers himself to run with every wind, and so makes his business every where, cannot be said to have any *intent*; for that word signifies a determination of the mind to something. Besides, the conclusion of *making a good voyage of nothing*, directs to this emendation. WARBURTON.

An intent *every where*, is much the same as an intent *no where*, as it hath no one particular place more in view than another. HEATH.

The present reading is preferable to Warburton's amendment. We cannot accuse a man of inconstancy who has no intents at all, though we may the man whose intents are every where; that is, are continually varying. M. MASON.

² *But 'tis that miracle, and queen of gems,*

That nature pranks her in,] What is that miracle, and queen

VIO. But, if she cannot love you, fir?

DUKE. I cannot be so answer'd.³

VIO. 'Sooth, but you must.

Say, that some lady, as, perhaps, there is,
Hath for your love as great a pang of heart
As you have for Olivia: you cannot love her;
You tell her so; Must she not then be answer'd?

DUKE. There is no woman's fides,
Can bide the beating of so strong a passion
As love doth give my heart: no woman's heart
So big, to hold so much; they lack retention.
Alas, their love may be call'd appetite,—
No motion of the liver, but the palate,—
That suffer surfeit, cloyment, and revolt;⁴

of gems? we are not told in this reading. Besides, what is meant by *nature pranking her in a miracle?*—We should read:

*But 'tis that miracle, and queen of gems,
That nature pranks, her mind, —*

i. e. what attracts my soul, is not her fortune, but her mind, that miracle and queen of gems that nature pranks, i. e. sets out, adorns.

WARBURTON.

The *miracle and queen of gems* is her beauty, which the commentator might have found without so emphatical an enquiry. As to her mind, he that should be captious would say, that though it may be formed by nature, it must be *pranked* by education.

Shakspeare does not say that *nature pranks her in a miracle*, but *in the miracle of gems*, that is, in a gem miraculously beautiful.

JOHNSON.

To *prank* is to deck out, to adorn. See Lye's *Etymologicon*. HEATH.

So, in *The Winter's Tale*:

" ——— and me,

" Most goddess-like, *prank'd up* —" STEEVENS.

³ I cannot be so answer'd.] The folio reads—*It cannot be*, &c. The correction by Sir Thomas Hanmer. STEEVENS.

⁴ Alas, their love may be call'd appetite, &c.

That suffer surfeit, cloyment, and revolt;] The Duke has changed his opinion of women very suddenly. It was but a few minutes before, that he said they had more constancy in love than men,
M. MASON.

But mine is all as hungry as the sea,
And can digest as much: make no compare
Between that love a woman can bear me,
And that I owe Olivia.

VIO. Ay, but I know,—

DUKE. What dost thou know?

VIO. Too well what love women to men may
owe:

In faith, they are as true of heart as we.
My father had a daughter lov'd a man,
As it might be, perhaps, were I a woman,
I should your lordship.

DUKE. And what's her history?

VIO. A blank, my lord: She never told her love,
But let concealment, like a worm i'the bud,⁵
Feed on her damask cheek: she pin'd in thought;⁶

Mr. Maſon would read—*suffers*; but there is no need of change. *Suffer* is governed by *women*, implied under the words, “*their love*.” The love of women, &c. *who* ſuffer—. MALONE.

⁵ — *like a worm i'the bud*,] So, in the 5th Sonnet of Shakspeare:

“Which, like a *canker* in the fragrant roſe,
Doth ſpot the beauty of thy *budding* name.”

STEEVENS.

Again, in our author's *Rape of Lucrece*:

“Why ſhould the *worm* intrude the maiden *bud*?”

Again, in *King Richard II*:

“But now will *canker* ſorrow eat my *bud*,

“And chaſe the native beauty from his *cheek*,” MALONE.

⁶ — *ſhe pin'd in thought*;] *Thought* formerly ſignified *melancholy*. So, in *Hamlet*:

“Is ſicklied o'er with the pale caſt of *thought*.”

Again, in *The Tragical Hiſtory of Romeus and Juliet*, 1562:

“The cauſe of this her death was inward care and *thought*.”

MALONE.

Mr. Malone ſays, *thought* means *melancholy*. But why wreſt from this word its plain and uſual acceptation, and make Shakspeare guilty of tautology? for in the very next line he uſes “*Melancholy*.” DOUCE.

And, with a green and yellow melancholy,
 She sat like patience on a monument,
 Smiling at grief.⁸ Was not this love, indeed?

⁷ *She sat like patience on a monument,
 Smiling at grief.*] Mr. Theobald supposes this might possibly
 be borrowed from Chaucer:

“ *And her besidis wonder discretlie*

“ *Dame pacience ysitting there I fonde*

“ *With facé pale, upon a hill of sonde.*”

And adds: “ *If he was indebted, however, for the first rude draught,
 how amply has he repaid that debt, in heightening the picture! How
 much does the green and yellow melancholy transcend the old bard’s
 pale face; the monument his hill of sand.*”—I hope this critic
 does not imagine Shakspeare meant to give us a picture of the face
 of *patience*, by his *green and yellow melancholy*; because, he says,
 it transcends the *pale face of patience* given us by Chaucer. To
 throw *patience* into a fit of melancholy, would be indeed very
 extraordinary. The *green and yellow* then belonged not to *patience*,
 but to *her* who *sat like patience*. To give *patience* a *pale face* was
 proper: and had Shakspeare described *her*, he had done it as
 Chaucer did. But Shakspeare is speaking of a marble statue of
patience; Chaucer of *patience* herself. And the two representations
 of her, are in quite different views. Our poet, speaking of a
 despairing lover, judiciously compares her to *patience* exercised on
 the death of friends and relations; which affords him the beautiful
 picture of *patience on a monument*. The old bard, speaking of
patience herself, directly, and not by comparison, as judiciously
 draws her in that circumstance where she is most exercised, and has
 occasion for all her virtue; that is to say, under the *losses of ship-
 wreck*. And now we see why she is represented as *sitting on a hill
 of sand*, to design the scene to be the sea-shore. It is finely
 imagined; and one of the noble simplicities of that admirable poet.
 But the critic thought, in good earnest, that Chaucer’s invention
 was so barren, and his imagination so beggarly, that he was not
 able to be at the charge of a monument for his goddess, but left
 her, like a stroller, sunning herself upon a heap of sand.

WARBURTON.

This celebrated image was not improbably first sketched out in
 the old play of *Pericles*. I think, Shakspeare’s hand may be some-
 times seen in the latter part of it, and there only.

“ — thou [*Marina*] dost look

“ Like *Patience*, gazing on kings’ graves, and smiling

“ Extremity out of act.” FARMER.

We men may say more, swear more: but, indeed,
Our shows are more than will; for still we prove
Much in our vows, but little in our love.

So, in our author's *Rape of Lucrece*:

“ So mild, that *Patience* seem'd to scorn his woes.”

In the passage in the text, our author perhaps meant to personify GRIEF as well as PATIENCE; for we can scarcely understand “ *at grief*” to mean “ *in grief*,” as no statuary could, I imagine, form a countenance in which smiles and grief should be at once expressed. Shakspeare might have borrowed his imagery from some ancient monument on which these two figures were represented.

The following lines in *The Winter's Tale*, seem to countenance such an idea:

“ I doubt not then, but innocence shall make

“ False accusation blush, and TYRANNY

“ Tremble at PATIENCE.”

Again, in *King Richard III*:

“ ——— like dumb statues, or unbreathing stones,

“ Star'd on each other, and look'd deadly pale.”

In *King Lear*, we again meet with two personages introduced in the text:

“ *Patience* and *Sorrow* strove,

“ Who should express her goodliest.”

Again, in *Cymbeline*, the same kind of imagery may be traced:

“ ——— nobly he yokes

“ A smiling with a sigh.

“ ——— I do note

“ That *Grief* and *Patience*, rooted in him both,

“ Mingle their spurs together.”

I am aware that Homer's *δαιρὺν γέλασσαν*, and a passage in *Macbeth*,—

“ ——— My plenteous joys

“ Wanton in fullness, seek to hide themselves

“ In drops of sorrow—”

may be urged against this interpretation; but it should be remembered, that in these instances it is *joy* which bursts into tears. There is no instance, I believe, either in poetry or real life, of *sorrow* smiling in anguish. In *pain* indeed the case is different: the suffering Indian having been known to smile in the midst of torture.—But, however this may be, the sculptor and the painter are confined to one point of time, and cannot exhibit successive movements in the countenance.

Dr. Percy however, thinks, that “ *grief* may here mean *grievance*, in which sense it is used in Dr. Powel's *History of Wales*, quarto,

DUKE. But dy'd thy sifter of her love, my boy?

p. 356. "Of the wrongs and *griefs* done to the noblemen at Stratolyn," &c. In the original, (printed at the end of Wynne's *History of Wales*, octavo,) it is *gravamina*, i. e. grievances.—The word is often used by our author in the same sense, (So, in *King Henry IV.* P. I:

"—— the king hath sent to know

"The nature of your *griefs*;)"

but never, I believe, in the singular number.

In support of what has been suggested, the authority of Mr. Rowe may be adduced, for in his life of Shakspeare he has thus exhibited this passage:

"*She sat like Patience on a monument,*

"*Smiling at Grief.*"

In the observations now submitted to the reader, I had once some confidence, nor am I yet convinced that the objection founded on the particle *at*, and on the difficulty, if not impossibility, of a sculptor forming such a figure as these words are commonly supposed to describe, is without foundation. I have therefore retained my note; yet I must acknowledge, that the following lines in *K. Richard II.* which have lately occurred to me, render my theory somewhat doubtful, though they do not overturn it:

"His face still combating with *tears* and *smiles*,

"The badges of his *grief* and *patience.*"

Here we have the same idea as that in the text; and perhaps Shakspeare never considered whether it could be exhibited in marble.

I have expressed a doubt whether the word *grief* was employed in the singular number, in the sense of *grievance*. I have lately observed that our author has himself used it in that sense in *King Henry IV.* P. II:

"—— an inch of any ground

"To build a *grief* on."

Dr. Percy's interpretation, therefore, may be the true one.

MALONE.

I am unwilling to suppose a monumental image of *Patience* was ever confronted by an emblematical figure of *Grief*, on purpose that one might sit and smile at the other; because such a representation might be considered as a satire on human insensibility. When *Patience* smiles, it is to express a christian triumph over the common cause of sorrow, a cause, of which the sarcophagus, near her station, ought very sufficiently to remind her. True *Patience*, when it is her cue to smile over calamity, knows her office *without a prompter*; knows that stubborn lamentation displays a *will most incorrect to heaven*; and therefore appears content with one of its severest dispensations, the loss of a relation or a friend. Ancient tombs, in-

VIO. I am all the daughters of my father's house,
And all the brothers too;⁸—and yet I know not:—
Sir, shall I to this lady?

DUKE. Ay, that's the theme.
To her in haste; give her this jewel; say,
My love can give no place, bide no denay.⁹

[*Exeunt.*]

deed (if we must construe *grief* into *grievance*, and Shakspeare has certainly used the former word for the latter,) frequently exhibit cumbent figures of the deceased, and over these an image of *Patience*, without impropriety, might express a smile of complacence:

“ Her meek hands folded on her modest breast,

“ With calm submission lift the adoring eye

“ Even to the storm that wrecks her.”

After all, however, I believe the Homeric elucidation of the passage to be the true one. Tyrant poetry often imposes such complicated tasks as painting and sculpture must fail to execute.—I cannot help adding, that, to smile *at* grief, is as justifiable an expression as to rejoice *at* prosperity, or repine *at* ill fortune. It is not necessary we should suppose the good or bad event, in either instance, is an object visible, except to the eye of imagination.

STEEVENS.

She sat like patience on a monument,

Smiling at grief.] So, in Middleton's *Witch*, Act IV. sc. iii:

“ She does not love me now, but painfully

“ Like one that's forc'd to smile upon a grief.” DOUCE.

* *I am all the daughters of my father's house,*

And all the brothers too;] This was the most artful answer that could be given. The question was of such a nature, that to have declined the appearance of a direct answer, must have raised suspicion. This has the appearance of a direct answer, *that the sister died of her love*; she (who passed for a man) saying, she was all the daughters of her father's house. WARBURTON.

Such another equivoque occurs in Lyly's *Galathea*, 1592:
“ — my father had but one daughter, and therefore I could have no sister.” STEEVENS.

⁹ — *bide no denay.*] *Denay*, is *denial*. To *denay* is an antiquated verb sometimes used by Holinshed: so, p. 620:

“ — the state of a cardinal which was naied and *denaied* him.”
Again, in Warner's *Albion's England*, 1602, B. II. ch. 10:

“ — thus did say

“ The thing, friend Battus, you demand, not gladly I *denay*.”

STEEVENS.

S C E N E V.

Olivia's Garden.

Enter SIR TOBY BELCH, SIR ANDREW AGUE-CHEEK,
and FABIAN.

SIR TO. Come thy ways, signior Fabian.

FAB. Nay, I'll come; if I lose a scruple of this sport, let me be boil'd to death with melancholy.

SIR TO. Would'st thou not be glad to have the niggardly rascally sheep-biter come by some notable shame?

FAB. I would exult, man: you know, he brought me out of favour with my lady, about a bear-baiting here.

SIR TO. To anger him, we'll have the bear again; and we will fool him black and blue:—Shall we not, fir Andrew?

SIR AND. An we do not, it is pity of our lives.

Enter MARIA.

SIR TO. Here comes the little villain:—How now, my nettle of India?²

² — my nettle of India? The poet must here mean a zoophyte, called the *Urtica Marina*, abounding in the Indian seas.

“ Quæ tacta totius corporis pruritus quendam excitat, unde nomen *urticæ* est sortita.” *Wolfgang. Frangii Hist. Animal.*

“ *Urticæ marinæ* omnes pruritus quendam movent, et acrimonia suâ venerem extinctam et sopitam excitant.”

Johnstoni Hist. Nat. de Exang. Aquat. p. 56.

Perhaps the same plant is alluded to by Greene in his *Card of Fancy*, 1608: “ the flower of India pleasant to be seen, but who so smelleth to it, feeleth present smart.” Again, in his *Mamillia*, 1593: “ Consider, the herb of India is of pleasant smell, but who so cometh to it, feeleth present smart.” Again, in P. Holland's

MAR. Get ye all three into the box-tree: Malvolio's coming down this walk; he has been yonder i'the sun, practising behaviour to his own shadow, this half hour: observe him, for the love of mockery; for, I know, this letter will make a contemplative ideot of him. Close, in the name of jesting! [*The men hide themselves.*] Lie thou there; [*throws down a letter.*] for here comes the trout that must be caught with tickling.³ [*Exit MARIA.*]

translation of the 9th book of Pliny's *Natural History*: "As for those *nettles*, there be of them that in the night raunge to and fro, and likewise change their colour. Leaves they carry of a fleshy substance, and of flesh they feed. Their qualities is to raise an itching smart." Maria had certainly excited a congenial sensation in Sir Toby. The folio, 1623, reads—*mettle of India*, which may mean, my *girl of gold*, my *precious girl*. The change, however, which I have not disturbed, was made by the editor of the folio, 1632, who, in many instances, appears to have regulated his text from more authentic copies of our author's plays than were in the possession of their first collective publishers. STEEVENS.

—— *my metal of India?*] So, in *K. Henry IV.* P. I: "Lads, boys, *hearts of gold*," &c.

Again, *ibidem*:

"—— and as bountiful

"As *mines of India*."

Again, in *K. Henry VIII*:

"—— To-day the French

"All clinquant, all *in gold*, like heathen gods,

"Shone down the English; and to-morrow they

"Made Britain *India*; every man that stood,

"Shew'd like a *mine*."

So Lily in his *Euphues and his England*, 1580: "I saw that *India* bringeth *gold*, but England bringeth goodnes."

Again, in *Wily Beguil'd*, 1606: "Come, my *heart of gold*, let's have a dance at the making up of this match."—The person there addressed, as in *Twelfth-Night*, is a woman. The old copy has *mettle*. The two words are very frequently confounded in the early editions of our author's plays. The editor of the second folio arbitrarily changed the word to *nettle*; which all the subsequent editors have adopted. MALONE.

• —— *here comes the trout that must be caught with tickling.*] Cogan, in his *Haven of Health*, 1595, will prove an able com-

Enter MALVOLIO.

MAL. 'Tis but fortune; all is fortune. Maria once told me, she did affect me: and I have heard herself come thus near, that, should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect, than any one else that follows her. What should I think on't?

SIR TO. Here's an over-weening rogue!

FAB. O, peace! Contemplation makes a rare turkey-cock of him; how he jets⁴ under his advanced plumes!

SIR AND. 'Slight, I could so beat the rogue:—

SIR TO. Peace, I say.

MAL. To be count Malvolio;—

SIR TO. Ah, rogue!

SIR AND. Pistol him, pistol him.

SIR TO. Peace, peace!

MAL. There is example for't; the lady of the strachy⁵ married the yeoman of the wardrobe.

mentator on this passage: "This fish of nature loveth flatterie: for, being in the water, it will suffer it selfe to be rubbed and clawed, and so to be taken. Whose example I would wish no maides to follow, least they repent afterclaps." STEEVENS.

⁴ — *how he jets*—] To *jet* is to strut, to agitate the body by a proud motion. So, in *Arden of Feversham*, 1592:

"Is now become the steward of the house,

"And bravely *jets* it in a filken gown."

Again, in *Buffy D'Ambois*, 1607:

"To *jet* in others' plumes so haughtily." STEEVENS.

⁵ — *the lady of the strachy*—] We should read *Trachy*, i. e. *Thrace*; for so the old English writers called it. Mandeville says:

"As *Trachye and Macedoigne, of the which Alisandre was kyng.*"

It was common to use the article *the* before names of places: and this was no improper instance, where the scene was in Illyria.

WARBURTON.

SIR AND. Fie on him, Jezebel!

What we should read is hard to say. Here is an allusion to some old story which I have not yet discovered. JOHNSON.

Straccio (see Torriano's and Altieri's dictionaries) signifies *clouts* and *tatters*; and Torriano in his grammar, at the end of his dictionary, says that *straccio* was pronounced *stratchi*. So that it is probable that Shakspeare's meaning was this, that the lady of the queen's wardrobe had married a yeoman of the king's, who was vastly inferior to her. SMITH.

Such is Mr. Smith's note; but it does not appear that *strachy* was ever an English word, nor will the meaning given it by the Italians be of any use on the present occasion.

Perhaps a letter has been misplaced, and we ought to read—*starchy*; i. e. the room in which linen underwent the once most complicated operation of *starching*. I do not know that such a word exists; and yet it would not be unanalogically formed from the substantive *starch*. In *Harsnet's Declaration*, 1603, we meet with “a yeoman of the *sprucery*,” i. e. wardrobe; and in the *Northumberland Household-Book*, *nursery* is spelt *nurcy*. *Starchy*, therefore, for *starchery*, may be admitted. In *Romeo and Juliet*, the place where *paste* was made, is called the *pastry*. The lady who had the care of the linen may be significantly opposed to the *yeoman*, i. e. an inferior officer of the wardrobe. While the *five different coloured starches* were worn, such a term might have been current. In the year 1564, a Dutch woman professed to teach this art to our fair country-women. “Her usual price (says Stowe) was four or five pounds to teach them how to *starch*, and twenty shillings how to *seeth starch*.” The alteration was suggested to me by a typographical error in *The World toss'd at Tennis*, no date, by Middleton and Rowley; where *straches* is printed for *starches*. I cannot fairly be accused of having dealt much in conjectural emendation, and therefore feel the less reluctance to hazard a guess on this desperate passage. STEEVENS.

The place in which candles were kept, was formerly called the *chandry*; and in B. Jonson's *Bartholomew Fair*, a ginger-bread woman is called *lady of the basket*.—The great objection to this emendation is, that from the *starchy* to the *wardrobe* is not what Shakspeare calls a very “heavy declension.” In the old copy the word is printed in Italicks, as the name of a place,—*Strachy*.

The *yeoman of the wardrobe* is not an arbitrary term, but was the proper designation of the wardrobe-keeper, in Shakspeare's time. See Florio's Italian Dictionary, 1598: “*Vestiario*, a wardrobe-keeper, or a *yeoman of a wardrobe*.”

The story which our poet had in view is perhaps alluded to by

FAB. O, peace! now he's deeply in; look, how imagination blows him.⁶

MAL. Having been three months married to her, sitting in my state,—⁷

SIR TO. O, for a stone-bow,⁸ to hit him in the eye!

MAL. Calling my officers about me, in my branch'd velvet gown; having come from a day-bed,⁹ where I have left Olivia sleeping:

Lily in *Euphues and his England*, 1580: "—— assuring myself there was a certain season when women are to be won; in the which moments they have neither will to deny, nor wit to mistrust. Such a time I have read a young gentleman found to obtain the love of the Dutchess of Milaine: such a time I have heard that a poor yeoman chose, to get the fairest lady in Mantua." MALONE.

⁶ —— blows him.] i. e. puffs him up. So, in *Antony and Cleopatra*:

"—— on her breast

"There is a vent of blood, and something blown."

STEEVENS.

⁷ —— my state,—] A *state*, in ancient language, signifies a chair with a canopy over it. So, in *K. Henry IV.* P. I:

"This chair shall be my *state*." STEEVENS.

⁸ —— stone-bow,] That is, a cross-bow, a bow which shoots stones. JOHNSON.

This instrument is mentioned again in Marston's *Dutch Courtesan*, 1605: "—— whoever will hit the mark of profit, must, like those who shoot in *stone-bows*, wink with one eye." Again, in Beaumont and Fletcher's *King and no King*:

"—— children will shortly take him

"For a wall, and set their *stone-bows* in his forehead."

STEEVENS.

⁹ —— come from a day-bed,] i. e. a couch. Spenser, in the first canto of the third book of his *Faery Queen*, has dropped a stroke of satire on this lazy fashion:

"So was that chamber clad in goodly wize,

"And round about it many *beds* were dight,

"As whilome was the antique worldes guize,

"Some for *untimely ease*, some for delight." STEEVENS.

Estifania, in *Rule a Wife and have a Wife*, Act I. says, in answer to Perez:

SIR To. Fire and brimstone!

FAB. O, peace, peace!

MAL. And then to have the humour of state: and after a demure travel of regard,—telling them, I know my place, as I would they should do theirs,—to ask for my kinsman Toby:

SIR To. Bolts and shackles!

FAB. O, peace, peace, peace! now, now.

MAL. Seven of my people, with an obedient start, make out for him: I frown the while; and, perchance, wind up my watch,² or play with some rich jewel.³ Toby approaches; court'fies there to me:⁴

“This place will fit our talk; 'tis fitter far, fir;

“Above there are *day-beds*, and such temptations

“I dare not trust, fir.”—— REED.

² ——— *wind up my watch*,] In our author's time watches were very uncommon. When Guy Faux was taken, it was urged as a circumstance of suspicion that a watch was found upon him.

JOHNSON.

Again, in an ancient MS. play, entitled *The Second Maiden's Tragedy*, written between the years 1610 and 1611:

“Like one that has a *watche* of curious making;

“Thinking to be more cunning than the workman,

“Never gives over tamp'ring with the wheels,

“'Till either spring be weaken'd, balance bow'd,

“Or some wrong pin put in, and so spoils all.”

In the *Antipodes*, a comedy, 1638, are the following passages:

“—— your project against

“The multiplicity of pocket-watches.”

Again:

“—— when every puny clerk can carry

“The time o' th' day in his breeches.”

Again, in *The Alchemist*:

“And I had lent my *watch* last night to one

“That dines to-day at the sheriff's.” STEEVENS.

Pocket-watches were brought from Germany into England, about the year 1580. MALONE.

³ ——— *or play with some rich jewel*.] The old copy has—

“Or play with *my* some rich jewel.” MALONE.

—— court'fies there to me:] From this passage one might suspect

SIR To. Shall this fellow live?

FAB. Though our silence be drawn from us with cars,⁵ yet peace.

that the manner of paying respect, which is now confined to females, was equally used by the other sex. It is probable, however, that the word *court'sy* was employed to express acts of civility and reverence by either men or women indiscriminately. In an extract from the Black Book of Warwick, *Bibliotheca Topographica Britannica*, p. 4, it is said, "The pulpett being sett at the nether end of the Earle of Warwick's tombe in the said quier, the table was placed where the altar had bene. At the coming into the quier my lord made *lowe curtesie* to the French king's armes." Again, in the *book of kerwyng and sewyng*, printed by Wynkyn de Worde, sign. A. 1111: "And whan your Soverayne is fet, loke your towell be about your necke, then *make your soverayne curtesy*, then uncover your brede and set it by the salte, and laye your napkyn, knyfe, and spone afore hym, then kneel on your knee," &c. These directions are to male servants. Lord Herbert of Cherbury, in his Life, speaking of dancing, recommends that accomplishment to youth, "that he may know how to come in and go out of a room where company is, how to make *courtesies* handsomely, according to the several degrees of persons he shall encounter." REED.

⁵ *Though our silence be drawn from us with cars,*] i. e. though it is the greatest pain to us to keep silence. WARBURTON.

I believe the true reading is: *Though our silence be drawn from us with carts, yet peace.* In *The Two Gentlemen of Verona*, one of the Clowns says: "I have a mistress, but who that is, a team of horses shall not pluck from me." So, in this play: "Oxen and wainropes will not bring them together." JOHNSON.

The old reading is *cars*, as I have printed it. It is well known that *cars* and *carts* have the same meaning. STEEVENS.

If I were to suggest a word in the place of *cars*, which I think is a corruption, it should be *cables*. It may be worth remarking, perhaps, that the leading ideas of *Malvolio*, in his *humour of state*, bear a strong resemblance to those of *Alnaschar* in *The Arabian Nights' Entertainments*. Some of the expressions too are very similar. TYRWHITT.

Many Arabian fictions had found their way into obscure Latin and French books, and from thence into English ones, long before any professed version of *The Arabian Nights' Entertainments* had appeared. I meet with a story similar to that of *Alnaschar*, in *The Dialoges of Creatures Moralyfed*, bl. 1. no date, but probably printed abroad:—"It is but foly to hope to moche of vanyteys.—Wherof

MAL. I extend my hand to him thus, quenching my familiar smile with an austere regard of control:

SIR TO. And does not Toby take you a blow o'the lips then?

MAL. Saying, *Cousin Toby*, my fortunes having cast me on your niece, give me this prerogative of speech;—

SIR TO. What, what?

MAL. You must amend your drunkenness.

SIR TO. Out, scab!

FAB. Nay, patience, or we break the finews of our plot.

MAL. Besides, you waste the treasure of your time with a foolish knight;

SIR AND. That's me, I warrant you.

MAL. One Sir Andrew:

SIR AND. I knew, 'twas I; for many do call me fool.

MAL. What employment have we here?⁶

[*Taking up the letter.*

it is tolde in fablys that a lady uppon a tyme delyuered to her mayden a galon of mylke to fell at a cite. And by the waye as she fate and reftid her by a dyche side, she began to thinke y^t with with y^e money of the mylke she wolde bye an henne, the which shulde bring forth chekyns, and whan they were growyn to hennys she wolde sell them and by piggis, and eschaunge them into shepe, and the shepe into oxen; and so whan she was come to richesse she sholde be married right worshipfully vnto some worthy man, and thus she reioycid. And whan she was thus meruelously comfortid, & rauished inwardely in her secrete solace thinkynge with howe greate ioye she shuld be ledde towarde the church with her husband on horsebacke, she sayde to her self, Goo wee, goo we, fodaynelye she smote the grounde with her fote, myndynge to spurre the horse; but her fote slypped and she fell in the dyche, and there laye all her mylke; and so she was farre from her purpose, and neuer had that she hopid to haue." Dial. 100. LL. ii. b.

STEEVENS.

⁶ *What employment have we here?*] A phrase of that time, equivalent to our common speech—*What's to do here.* WARBURTON.

FAB. Now is the woodcock near the gin.

SIR TO. O, peace! and the spirit of humours intimate reading aloud to him!

MAL. By my life, this is my lady's hand: these be her very C's, her U's, and her T's; and thus makes she her great P's.⁷ It is, in contempt of question, her hand.

SIR AND. Her C's, her U's, and her T's: Why that?

MAL. [*reads*] *To the unknown beloved, this, and my good wishes:* her very phrases!—By your leave, wax.—Soft!⁸—and the impressure her Lucrece,

⁷ — *her great P's.*] In the direction of the letter which Malvolio reads, there is neither a C, nor a P, to be found.

STEEVENS.

I am afraid some very coarse and vulgar appellations are meant to be alluded to by these capital letters. BLACKSTONE.

This was perhaps an oversight in Shakspeare; or rather, for the sake of the allusion hinted at in the preceding note, he chose not to attend to the words of the direction. It is remarkable, that in the repetition of the passages in letters, which have been produced in a former part of a play, he very often makes his characters deviate from the words before used, though they have the paper itself in their hands, and though they appear to recite, not the substance, but the very words. So, in *All's well that ends well*, Act V. Helen says,

“ — here's your letter; This it says:
“ *When from my finger you can get this ring,*
“ *And are by me with child;*” —

yet in Act III. sc. ii. she reads this very letter aloud; and there the words are different, and in plain prose: “When thou canst get the ring upon my finger, which never shall come off, and shew me a child begotten of thy body,” &c. Had she spoken in either case from memory, the deviation might easily be accounted for; but in both these places, she reads the words from Bertram's letter.

MALONE.

From the usual custom of Shakspeare's age, we may easily suppose the whole direction to have run thus:—“*To the Unknown belov'd, this, and my good wishes, with Care Present.*”

RITSON.

⁸ — *By your leave, wax.—Soft!*] It was the custom in our

with which she uses to seal: 'tis my lady: To whom should this be?

FAB. This wins him, liver and all.

MAL. [*reads.*] *Jove knows, I love:*

But who?

Lips do not move,

No man must know.

No man must know.—What follows? the numbers altered!—*No man must know:*—If this should be thee, Malvolio?

SIR TO. Marry, hang thee, brock!⁹

MAL. *I may command, where I adore:*

But silence, like a Lucrece knife,

With bloodless stroke my heart doth gore;

M, O, A, I, doth sway my life.

poet's time to seal letters with soft wax, which retained its softness for a good while. The wax used at present would have been hardened long before Malvolio picked up this letter. See *Your Five Gallants*, a comedy, by Middleton: "Fetch a pennyworth of *soft wax* to seal letters." So, Falstaff, in *King Henry IV.* P. II: "I have him already tempering between my finger and my thumb, and shortly will I seal with him." MALONE.

I do not suppose that—*Soft!* has any reference to the wax; but is merely an exclamation equivalent to *Softly!* i. e. be not in too much haste. Thus, in *The Merchant of Venice*, Act IV. sc. i: "*Soft!* no haste." Again, in *Troilus and Cressida*: "Farewel. Yet *soft!*"

I may also observe, that though it was anciently the custom (as it still is) to seal certain legal instruments with soft and pliable wax, familiar letters (of which I have seen specimens from the time of K. Henry VI. to K. James I.) were secured with wax as glossy and firm as that employed in the present year.

STEEVENS.

⁹ — *brock!*] i. e. badger. He uses the word as a term of contempt, as if he had said, *hang thee, cur!* *Out filth!* to stink like a *brock* being proverbial. RITSON.

Marry, hang thee, brock!] i. e. Marry, hang thee, thou vain, conceited coxcomb, thou over-weening rogue!

FAB. A fustian riddle!

SIR TO. Excellent wench, say I.

MAL. *M, O, A, I, doth sway my life.*²—Nay, but first, let me see,—let me see,—let me see.

FAB. What a dish of poison has she dress'd him!

SIR TO. And with what wing the stannyl³ checks at it!

MAL. *I may command where I adore.* Why, she may command me; I serve her, she is my lady. Why, this is evident to any formal capacity.⁴ There is no obstruction in this;—And the end;—What should that alphabetical position portend? if I could make that resemble something in me,—Softly!—*M, O, A, I.*—

Brock, which properly signifies a badger, was used in this sense in Shakspeare's time. So, in *The merrie conceited Jests of George Peele*, 4to. 1657: "This *self-conceited brock* had George invited," &c. MALONE.

² ——— *doth sway my life.*] This phrase is seriously employed in *As you like it*, Act III. sc. ii:

"Thy huntress name, that *my full life doth sway.*"

STEEVENS.

³ ——— *stannyl* —] The name of a kind of hawk, is very judiciously put here for a *stallion*, by Sir Thomas Hanmer.

JOHNSON.

To *check*, says Latham, in his book of Falconry, is, "when crows, rooks, pies, or other birds, coming in view of the hawk, she forsaketh her natural flight, to fly at them." The *stannyl* is the common stone-hawk, which inhabits old buildings and rocks; in the North called *stanchil*. I have this information from Mr. Lambe's notes on the ancient metrical history of the battle of Floddon. STEEVENS.

⁴ ——— *formal capacity.*] i. e. any one in his senses, any one whose capacity is not dis-arranged, or out of form. So, in *The Comedy of Errors*:

"Make of him a *formal* man again."

Again, in *Measure for Measure*:

"These *informal* women."

STEEVENS.

SIR To. O, ay! make up that:—he is now at a cold scent.

FAB. Sowter⁵ will cry upon't, for all this, though it be as rank as a fox.⁶

MAL. M,—Malvolio;—M,—why, that begins my name.

FAB. Did not I say, he would work it out? the cur is excellent at faults.

MAL. M,—But then there is no consonancy in the sequel; that suffers under probation: *A* should follow, but *O* does.

FAB. And *O* shall end, I hope.⁷

SIR To. Ay, or I'll cudgel him, and make him cry, *O*.

⁵ *Sowter*—] *Sowter* is here, I suppose, the name of a hound. *Sowterly*, however, is often employed as a term of abuse. So, in *Like will to Like*, &c. 1587:

“ You *sowterly* knaves, show you all your manners at once?”
A *sowter* was a cobbler. So, in *Greene's Card of Fancy*, 1608:
“ — If Apelles, that cunning painter, suffer the greasy *sowter* to take a view of his curious work,” &c. STEEVENS.

I believe the meaning is—This fellow will, notwithstanding, catch at and be duped by our device, though the cheat is so gross that any one else would find it out. Our author, as usual, forgets to make his simile answer on both sides; for it is not to be wondered at that a hound should cry or give his tongue, if the scent be as rank as a fox. MALONE.

⁶ — as rank as a fox.] Sir Thomas Hanmer reads, “ not as rank.” The other editions, *though it be as rank*, &c. JOHNSON.

⁷ *And O shall end, I hope.*] By *O* is here meant what we now call a *hempen collar*. JOHNSON.

I believe he means only, *it shall end in sighing*, in disappointment. So, in *Romeo and Juliet*:

“ Why should you fall into so deep an *O*?”
Again, in *Decker's Honest Whore*, second part, 1630: “ — the brick house of castigation, the school where they pronounce no letter well, but *O*!” Again, in *Hymen's Triumph*, by Daniel, 1623:

“ Like to an *O*, the character of woe.” STEEVENS.

MAL. And then *I* comes behind,

FAB. Ay, an you had any eye behind you, you might see more detraction at your heels, than fortunes before you.

MAL. *M, O, A, I*;—This simulation is not as the former:—and yet, to crush this a little, it would bow to me, for every one of these letters are in my name. Soft; here follows prose.—*If this fall into thy hand, revolve. In my stars I am above thee; but be not afraid of greatness: Some are born great,⁸ some atchieve greatness, and some have greatness thrust upon them. Thy fates open their hands; let thy blood and spirit embrace them. And, to inure thyself to what thou art like to be, cast thy humble slough, and appear fresh. Be opposite⁹ with a kinsman, surly with servants: let thy tongue tang arguments of state; put thyself into the trick of singularity: She thus advises thee, that sighs for thee. Remember who commended thy yellow stockings;² and wish'd to see thee ever cross-*

⁸ ——— *are born great,*] The old copy reads—*are become great.* The alteration by Mr. Rowe. STEEVENS.

It is justified by a subsequent passage in which the clown recites from memory the words of this letter. MALONE.

⁹ *Be opposite*—] That is, be *adverse*, *hostile*. An *opposite* in the language of our author's age, meant an *adversary*. See a note on *K. Richard III.* Act V. sc. iv. To be opposite *with* was the phraseology of the time. So, in Sir T. Overbury's *Character of a Precisian*, 1616: "He will be sure to be in opposition *with* the papist," &c. MALONE.

² ——— *yellow stockings*;] Before the civil wars, yellow stockings were much worn. So, in D'Avenant's play, called *The Wits*, Act IV. p. 208. Works fol. 1673:

"You said, my girl, Mary Queasie by name, did find your uncle's *yellow stockings* in a porringer; nay, and you said she stole them." PERCY.

So, Middleton and Rowley in their masque entitled *The World Toss'd at Tennis*, no date, where the five different-coloured statches are introduced as striving for superiority, *Yellow starch* says to white:

garter'd:³ I say, remember. Go to; thou art made, if thou desirest to be so; if not, let me see thee a steward still, the fellow of servants, and not worthy to touch fortune's fingers. Farewel. She, that would alter services with thee,

The fortunate-unhappy.

Day-light and champion discovers not more:⁴ this

" ——— since she cannot

" Wear her own linen yellow, yet she shows

" Her love to't, and makes him wear yellow hose."

Again, in Decker's *Match me in London*, 1631:

" ——— because you wear

" A kind of yellow stocking."

Again, in his *Honest Whore*, second part, 1630: "What stockings have you put on this morning, madam? if they be not yellow, change them." The yeomen attending the Earl of Arundel, Lord Windfor, and Mr. Fulke Greville, who assisted at an entertainment performed before Queen Elizabeth, on the Monday and Tuesday in Whitsun-week, 1581, were dressed in yellow worsted stockings. The book from which I gather this information was published by Henry Goldwell, gent. in the same year. STEEVENS.

³ ——— cross-garter'd:] So, in *The Lover's Melancholy*, 1629:

" As rare an old youth as ever walk'd cross-gartered."

Again, in *A Woman's a Weathercock*, 1612:

" Yet let me say and swear, in a cross-garter,

" Pauls never shew'd to eyes a lovelier quarter."

Very rich garters were anciently worn below the knee. So, in Warner's *Albion's England*, B. IX. ch. 47:

" Garters of listes; but now of silk, some edged deep with gold."

It appears, however, that the ancient Puritans affected this fashion. Thus Barton Holyday, speaking of the ill success of his TEXNOGAMIA, says:

" Had there appear'd some sharp cross-garter'd man

" Whom their loud laugh might nick-name Puritan;

" Cas'd up in factions breeches, and small ruffe;

" That hates the surplice, and defies the cuffe.

" Then," &c.

In a former scene Malvolio was said to be an affecter of puritanism. STEEVENS.

⁴ *The fortunate-unhappy.*

Day-light and champion discovers not more:] We should read—

is open. I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point-de-vice, the very man.⁵ I do not now fool myself, to let imagination jade me; for every reason excites to this, that my lady loves me. She did commend my yellow stockings of late, she did praise my leg being cross-garter'd; and in this she manifests herself to my love, and, with a kind of injunction, drives me to these habits of her liking. I thank my stars, I am happy. I will be strange, stout, in yellow stockings, and cross-garter'd, even with the swiftness of putting on. Jove, and my stars be praised!—Here is yet a postscript. *Thou canst not choose but know who I am. If thou entertainest my love, let it appear in thy smiling; thy smiles become thee well: therefore in my presence still smile, dear my sweet, I pr'ythee.*—Jove, I thank thee.—I will smile; I will do every thing that thou wilt have me. [Exit.

FAB. I will not give my part of this sport for a

“*The fortunate, and happy.*”—Day-light and champion discovers not more: i. e. broad day and an open country cannot make things plainer. WARBURTON.

The folio, which is the only ancient copy of this play, reads, *the fortunate-unhappy*, and so I have printed it. *The fortunate-unhappy* is the subscription of the letter. STEEVENS.

⁵ — *I will be point-de-vice, the very man.*] This phrase is of French extraction—a *points-de-viser*. Chaucer uses it in the *Romaunt of the Rose*:

“Her nose was wrought at *point-device*.”
i. e. with the utmost possible exactness.
Again, in *K. Edward I.* 1599:

“That we may have our garments *point-device*.”
Kastril, in *The Alchemist*, calls his sister *Punk-device*: and again, in *The Tale of a Tub*, Act III. sc. vii:

“—and if the dapper priest
“Be but as cunning *point* in his *devise*,
“As I was in my lie.” STEEVENS.

pension of thousands to be paid from the Sophy.⁶

SIR TO. I could marry this wench for this device:

SIR AND. So could I too.

SIR TO. And ask no other dowry with her, but such another jest.

Enter MARIA.

SIR AND. Nor I neither.

FAB. Here comes my noble gull-catcher.

SIR TO. Wilt thou set thy foot o'my neck?

SIR AND. Or o'mine either?

SIR TO. Shall I play my freedom at tray-trip,⁷ and become thy bond-slave?

⁶ ——— *a pension of thousands to be paid from the Sophy.*] Alluding, as Dr. Farmer observes, to Sir Robert Shirley, who was just returned in the character of *embassador from the Sophy*. He boasted of the great rewards he had received, and lived in London with the utmost splendor. STEEVENS.

⁷ ——— *tray-trip,*] *Tray-trip* is mentioned in Beaumont and Fletcher's *Scornful Lady*, 1616:

“ Reproving him at *tray-trip*, sir, for swearing.”

Again, in Glapthorne's *Wit in a Constable*, 1640:

“ ——— mean time, you may play at *tray-trip* or cockall, for black-puddings.”

“ My watch are above, at *trea-trip*, for a black-pudding,” &c. Again:

“ With lanthorn on stall, at *trea-trip* we play,

“ For ale, cheese, and pudding, till it be day,” &c.

STEEVENS.

The following passage might incline one to believe that *tray-trip* was the name of some game at *tables*, or *draughts*: “ There is great danger of being taken sleepers at *tray-trip*, if the king sweep suddenly.” *Cecil's Correspondence*, Lett. X. p. 136. Ben Jonson joins *tray-trip* with *mum-chance*. *Alchemist*, Act V. sc. iv:

“ Nor play with costar-mongers at *mum-chance*, *tray-trip*.”

TYRWHITT.

The truth of Mr. Tyrwhitt's conjecture will be established by the following extract from *Machiavel's Dogge*, a satire, 4to. 1617:

SIR AND. I'faith, or I either?

SIR TO. Why, thou hast put him in such a dream, that, when the image of it leaves him, he must run mad.

MAR. Nay, but say true; does it work upon him?

SIR TO. Like aqua-vitæ⁸ with a midwife.

MAR. If you will then see the fruits of the sport, mark his first approach before my lady: he will come to her in yellow stockings, and 'tis a colour she abhors; and cross-garter'd, a fashion she detests;⁹ and he will smile upon her, which will now be so unsuitable to her disposition, being addicted to a melancholy as she is, that it cannot but turn him into a notable contempt: if you will see it, follow me.

SIR TO. To the gates of Tartar, thou most excellent devil of wit!

SIR AND. I'll make one too. [Exeunt.

" But leaving cards, lett's goe to dice awhile,

" To passage, *treitrippe*, hazarde, or mum-chance:

" But subtill males will simple minds beguile,

" And blinde their eyes with many a blinking glaunce:

" Oh, cogges and stoppes, and such like devilish trickes,

" Full many a purse of golde and silver pickes.

" And therefore first, for hazard hee that list,

" And passeth not, puts many to a blancke:

" And *trippe without a treye* makes had I wist

" To fitte and mourne among the sleeper's ranke:

" And for mumchance, how ere the chance doe fall,

" You must be mum, for fear of marring all." REED.

⁸ — aqua-vitæ —] Is the old name of *strong waters*.

JOHNSON.

⁹ — cross-garter'd, *a fashion she detests*;] Sir Thomas Overbury, in his character of a *footman* without *gards* on his coat, presents him as more upright than any *croffe-garter'd* gentleman-usher. FARMER.

A C T III. S C E N E I.

Olivia's Garden.

Enter VIOLA, and Clown, with a tabor.

Vio. Save thee, friend, and thy musick: Dost thou live by thy tabor?

Clo. No, sir, I live by the church.²

Vio. Art thou a churchman?

Clo. No such matter, sir; I do live by the church: for I do live at my house, and my house doth stand by the church.

Vio. So thou may'st say, the king lies by a beggar,³ if a beggar dwell near him: or, the church stands by thy tabor, if thy tabor stand by the church.

Clo. You have said, sir.—To see this age!—A sentence is but a cheveril glove⁴ to a good wit; How quickly the wrong side may be turned outward!

² — by thy tabor?

Clo. No, sir, I live by the church.] The Clown, I suppose, wilfully mistakes Viola's meaning, and answers, as if he had been asked whether he lived by the *sign of the tabor*, the ancient designation of a music shop. STEEVENS.

It was likewise the sign of an eating-house kept by Tarleton, the celebrated clown or fool of the theatre before our author's time; who is exhibited in a print prefixed to his *Jests*, quarto, 1611, with a *tabor*. Perhaps in imitation of him the subsequent stage-clowns usually appeared with one. MALONE.

³ — the king lies by a beggar,] Lies here, as in many other places in old books, signifies—*dwells, sojourns*. See *King Henry IV.* P. II. Act III. sc. ii. MALONE.

⁴ — a cheveril glove —] i. e. a glove made of *kid* leather: *chevreau*, Fr. So, in *Romeo and Juliet*: “—a wit of *cheveril*—” Again, in a proverb in Ray's collection: “He hath a conscience like a *cheveril's* skin.” STEEVENS.

Vio. Nay, that's certain; they, that dally nicely with words, may quickly make them wanton.

Clo. I would therefore, my sister had had no name, fir.

Vio. Why, man?

Clo. Why, fir, her name's a word; and to dally with that word, might make my sister wanton: But, indeed, words are very rascals, since bonds disgraced them.

Vio. Thy reason, man?

Clo. Troth, fir, I can yield you none without words; and words are grown so false, I am loth to prove reason with them.

Vio. I warrant, thou art a merry fellow, and carest for nothing.

Clo. Not so, fir, I do care for something: but in my conscience, fir, I do not care for you; if that be to care for nothing, fir, I would it would make you invifible.

Vio. Art thou not the lady Olivia's fool?

Clo. No, indeed, fir; the lady Olivia has no folly: ſhe will keep no fool, fir, till ſhe be married; and fools are as like husbands, as pilchards are to herrings, the husband's the bigger: I am, indeed, not her fool, but her corrupter of words.

Vio. I ſaw thee late at the count Orfino's.

Clo. Foolery, fir, does walk about the orb, like the ſun; it ſhines every where. I would be ſorry, fir, but the fool ſhould be as oft with your maſter, as with my miſtreſs: I think, I ſaw your wiſdom there.

Vio. Nay, an thou paſs upon me, I'll no more with thee. Hold, there's expences for thee.

CLO. Now Jove, in his next commodity of hair, send thee a beard!

VIO. By my troth, I'll tell thee; I am almost sick for one; though I would not have it grow on my chin. Is thy lady within?

CLO. Would not a pair of these have bred, fir?⁵

VIO. Yes, being kept together, and put to use.

CLO. I would play lord Pandarus⁶ of Phrygia, fir, to bring a Cressida to this Troilus.

VIO. I understand you, fir; 'tis well begg'd.

CLO. The matter, I hope, is not great, fir, begging but a beggar; Cressida was a beggar.⁷ My lady is within, fir. I will construe to them whence you come; who you are, and what you would, are out of my welkin: I might say, element; but the word is over-worn. [Exit.

⁵ — *have bred, fir?*] I believe our author wrote—*have breed*, fir. The clown is not speaking of what a pair *might have* done, had they been kept together, but what they *may* do hereafter in his possession; and therefore covertly solicits another piece from Viola, on the suggestion that *one* was useless to him, without another to *breed out of*. Viola's answer corresponds with this train of argument: she does not say—"if they *had been* kept together," &c. but, "being kept together," i. e. Yes, they *will* breed, if you keep them together. Our poet has the same image in his *Venus and Adonis*:

"Foul cank'ring rust the hidden treasure frets,
"But gold, that's put to use, more gold begets."

MALONE.

⁶ — *lord Pandarus* —] See our author's play of *Troilus and Cressida*. JOHNSON.

⁷ — *Cressida was a beggar.*]

"—great penurye

"Thou suffer shalt, and as a *beggar* dye."

Chaucer's *Testament of Cresseide*.

Cressida is the person spoken of. MALONE.

Vio. This fellow's wise enough to play the fool;

And, to do that well, craves a kind of wit:

He must observe their mood on whom he jests,

The quality of persons, and the time;

And, like the haggard,⁸ check at every feather

That comes before his eye. This is a practice,

As full of labour as a wise man's art:

For folly, that he wisely shows, is fit;

But wise men, folly-fallen,⁹ quite taint their wit.

Again, *ibid*:

“ Thus shalt thou go *begging* from hous to hous,

“ With cuppe and clappir, like a Lazarous.”

THEOBALD.

⁸ ——— *the haggard*,] The hawk called the *haggard*, if not well trained and watched, will fly after every bird without distinction.

STEEVENS.

The meaning may be, that he must catch every opportunity, as the wild hawk strikes every bird. But perhaps it might be read more properly:

Not like *the haggard*.

He must choose persons and times, and observe tempers; he must fly at proper game, like the trained hawk, and not fly at large like the unreclaimed *haggard*, to seize all that comes in his way. JOHNSON.

⁹ *But wise men, folly-fallen*,] Sir Thomas Hanmer reads, *folly shewn*. JOHNSON.

The first folio reads, *But wise men's folly false, quite taint their wit*. From whence I should conjecture, that Shakspeare possibly wrote:

But wise men, folly-fallen, quite taint their wit.

i. e. wise men, fallen into folly. TYRWHITT.

The sense is: *But wise men's folly, when it is once fallen into extravagance, overpowers their discretion*. HEATH.

I explain it thus: The folly which he shews with proper adaptation to persons and times, *is fit*, has its propriety, and therefore produces no censure; but the folly of wise men when it *falls* or *happens*, taints their wit, destroys the reputation of their judgment. JOHNSON.

I have adopted Mr. Tyrwhitt's judicious emendation.

STEEVENS.

Enter SIR TOBY BELCH, and SIR ANDREW AGUE-CHEEK.

SIR To. Save you, gentleman.

Vio. And you, fir.

SIR AND. *Dieu vous garde, monsieur.*

Vio. *Et vous aussi; votre serviteur.*

SIR AND. I hope, fir, you are; and I am yours.^a

SIR To. Will you encounter the house? my niece is desirous you should enter, if your trade be to her.

^a *Sir To.* *Save you, gentleman.*

Vio. *And you, fir.*

Sir And. *Dieu vous garde, monsieur.*

Vio. *Et vous aussi; votre serviteur.*

Sir And. *I hope, fir, you are; and I am yours.]* Thus the old copy. STEEVENS.

I have ventured to make the two knights change speeches in this dialogue with Viola; and, I think, not without good reason. It were a preposterous forgetfulness in the poet, and out of all probability, to make Sir Andrew not only speak French, but understand what is said to him in it, who in the first act did not know the English of *pourquoi*. THEOBALD.

Mr. Theobald thinks it absurd that Sir Andrew, who did not know the meaning of *pourquoi* in the first act, should here speak and understand French; and therefore has given three of Sir Andrew's speeches to Sir Toby, and *vice versa*, in which he has been copied by the subsequent editors; as it seems to me, without necessity. The words,—“Save you, gentleman,—” which he has taken from Sir Toby, and given to Sir Andrew, are again used by Sir Toby in a subsequent scene; a circumstance which renders it the more probable that they were intended to be attributed to him here also.

With respect to the improbability that Sir Andrew should understand French here, after having betrayed his ignorance of that language in a former scene, it appears from a subsequent passage that he was a picker up of phrases, and might have learned by rote from Sir Toby the few French words here spoken. If we are to believe Sir Toby, Sir Andrew “could speak three or four languages word for word without book.” MALONE.

VIO. I am bound to your niece, fir: I mean, she is the list² of my voyage.

SIR TO. Taste your legs, fir,³ put them to motion.

VIO. My legs do better understand me, fir, than I understand what you mean by bidding me taste my legs.

SIR TO. I mean, to go, fir, to enter.

VIO. I will answer you with gait and entrance: But we are prevented.⁴

Enter OLIVIA and MARIA.

Most excellent accomplish'd lady, the heavens rain odours on you!

SIR AND. That youth's a rare courtier! *Rain odours!* well.

VIO. My matter hath no voice, lady, but to your own most pregnant and vouchsafed ear.⁵

SIR AND. *Odours, pregnant, and vouchsafed:*—I'll get 'em all three ready.⁶

² ——— *the list* —] is the bound, limit, farthest point. JOHNSON.

³ *Taste your legs, fir, &c.*] Perhaps this expression was employed to ridicule the fantastic use of a verb, which is many times as quaintly introduced in the old pieces, as in this play, and in *The true Tragedies of Marius and Scilla*, 1594:

“A climbing tow'r that did not *taste* the wind.”

Again, in Chapman's version of the 21st *Odyssy*:

“—— he now began

“To *taste* the bow, the sharp shaft took, tugg'd hard.”

STEEVENS.

⁴ ——— *prevented.*] i. e. our purpose is anticipated. So, in the 119th Psalm:

“Mine eyes *prevent* the night-watches. STEEVENS.

⁵ ——— *most pregnant and vouchsafed ear.*] *Pregnant* for ready; as in *Measure for Measure*, Act I. sc. i. STEEVENS.

Vouchsafed for *vouchsafing*. MALONE.

⁶ ——— *all three ready.*] The old copy has—*all three already*. Mr. Malone reads—“all three *all* ready.” STEEVENS.

OLI. Let the garden door be shut, and leave me to my hearing.

[*Exeunt* SIR TOBY, SIR ANDREW, and MARIA.
Give me your hand, fir.

VIO. My duty, madam, and most humble service.

OLI. What is your name?

VIO. Cesario is your servant's name, fair princess.

OLI. My servant, fir! 'Twas never merry world,
Since lowly feigning was call'd compliment:
You are servant to the count Orsino, youth.

VIO. And he is yours, and his must needs be yours;
Your servant's servant is your servant, madam.

OLI. For him, I think not on him: for his thoughts,
'Would they were blanks, rather than fill'd with me!

VIO. Madam, I come to whet your gentle thoughts
On his behalf:—

OLI. O, by your leave, I pray you;
I bade you never speak again of him:
But, would you undertake another suit,
I had rather hear you to solicit that,
Than musick from the spheres.

VIO. Dear lady,—

OLI. Give me leave, I beseech you: I did send,

The editor of the third folio reformed the passage by reading only—*ready*. But omissions ought always to be avoided if possible. The repetition of the word *all* is not improper in the mouth of Sir Andrew. MALONE.

Præferatur lectio brevior, is a well known rule of criticism; and in the present instance I most willingly follow it, omitting the useless repetition—*all*. STEEVENS.

— I beseech you:] The first folio reads—“beseech you.” STEEVENS.

This ellipsis occurs so frequently in our author's plays, that I do not suspect any omission here. The editor of the third folio reads—*I beseech you*; which supplies the syllable wanting, but hurts the metre. MALONE.

After the last enchantment you did here,^s
 A ring in chase of you; so did I abuse
 Myself, my servant, and, I fear me, you:

I read with the third folio; not perceiving how the metre is injured by the insertion of the vowel—I. STEEVENS.

^s ——— *you did here,*] The old copy reads—*beare*. STEEVENS.

Nonsense. Read and point it thus:

After the last enchantment you did here,

i. e. after the enchantment your presence worked in my affections.

WARBURTON.

The present reading is no more nonsense than the emendation.

JOHNSON.

Warburton's amendment, the reading, "*you did here,*" though it may not perhaps be absolutely necessary to make sense of the passage, is evidently right. Olivia could not speak of her sending him a ring, as a matter he did not know except by hearsay; for the ring was absolutely delivered to him. It would, besides, be impossible to know what Olivia meant by *the last enchantment*, if she had not explained it herself, by saying—"the last enchantment *you did here.*" There is not, perhaps, a passage in Shakspeare, where so great an improvement of the sense is gained by changing a single letter. M. MASON.

The two words are very frequently confounded in the old editions of our author's plays, and the other books of that age. See the last line of *K. Richard III.* quarto, 1613:

"That she may long live *beare*, God say amen."

Again, in *The Tempest*, folio, 1623, p. 3, l. 10:

"*Heare*, cease more questions."

Again, in *Love's Labour's Lost*, 1623, p. 139:

"Let us complain to them what fools were *beare.*"

Again, in *All's well that ends well*, 1623, p. 239:

"That hugs his kicksey-wicksey *beare* at home."

Again, in Peck's *Desiderata Curiosa*, Vol. I. p. 205:

"—— to my utmost knowledge, *beare* is simple truth and verity."

I could add twenty other instances, were they necessary. Throughout the first edition of our author's *Rape of Lucrece*, 1594, which was probably printed under his own inspection, the word we now spell *here*, is constantly written *beare*.

Let me add, that Viola had not simply *heard* that a ring had been sent (if even such an expression as—"After the last enchantment, you did *beare,*" were admissible;) she had *seen* and *talked* with the bearer of it. MALONE.

Under your hard construction must I fit,
To force that on you, in a shameful cunning,
Which you knew none of yours: What might you
think?

Have you not set mine honour at the stake,
And baited it with all the unmuzzled thoughts
That tyrannous heart can think? To one of your
receiving⁹

Enough is shewn; a cyprus,² not a bosom,
Hides my poor heart: So let me hear you speak.³

VIO. I pity you.

OLI. That's a degree to love.

VIO. No, not a grise;⁴ for 'tis a vulgar proof,⁵
That very oft we pity enemies.

OLI. Why, then, methinks, 'tis time to smile
again:

O world, how apt the poor are to be proud!
If one should be a prey, how much the better
To fall before the lion, than the wolf? [*Clock strikes.*
The clock upbraids me with the waste of time.—
Be not afraid, good youth, I will not have you:

⁹ *To one of your receiving—*] i. e. to one of your ready apprehension. She considers him as an arch page. *WARBURTON.*

² ——— *a cyprus,*] is a transparent stuff. *JOHNSON.*

³ *Hides my poor heart: So let me hear you speak.*] The word *hear* is used in this line, like *tear*, *dear*, *swear*, &c. as a dissyllable. The editor of the second folio, to supply what he imagined to be a defect in the metre, reads—Hides my *poor* heart; and all the subsequent editors have adopted his interpolation. *MALONE.*

I have retained the pathetic and necessary epithet—*poor*. The line would be barbarously dissonant without it. *STEEVENS.*

⁴ ——— *a grise;*] is a *step*, sometimes written *greefe* from *degres*, French. *JOHNSON.*

So, in *Othello*: “Which, as a *grise* or *step*, may help these lovers.” *STEEVENS.*

⁵ ——— *'tis a vulgar proof,*] That is, it is a *common* proof. The experience of every day shews that, &c. *MALONE.*

And yet, when wit and youth is come to harvest,
Your wife is like to reap a proper man:
There lies your way, due west.

VIO. Then westward-hoe:⁶
Grace, and good disposition 'tend your ladyship!
You'll nothing, madam, to my lord by me?

OLI. Stay:
I pr'ythee, tell me, what thou think'st of me.

VIO. That you do think, you are not what you are.

OLI. If I think so, I think the same of you.

VIO. Then think you right; I am not what I am.

OLI. I would, you were as I would have you be!

VIO. Would it be better, madam, than I am,
I wish it might; for now I am your fool.

OLI. O, what a deal of scorn looks beautiful
In the contempt and anger of his lip!⁷
A murd'rous guilt shows not itself more soon
Than love that would seem hid: love's night is noon.
Cesario, by the roses of the spring,
By maidhood, honour, truth, and every thing,
I love thee so, that, maugre⁸ all thy pride,
Nor wit, nor reason, can my passion hide.
Do not extort thy reasons from this clause,
For, that I woo, thou therefore hast no cause:

⁶ *Then westward-hoe:*] This is the name of a comedy by T. Decker, 1607. He was assisted in it by Webster, and it was acted with great success by *the children of Paul's*, on whom Shakespeare has bestowed such notice in *Hamlet*, that we may be sure they were rivals to the company patronized by himself. STEEVENS.

⁷ *O, what a deal of scorn looks beautiful
In the contempt and anger of his lip!*] So, in our author's *Venus and Adonis*:

“Which bred more beauty in his angry eyes.” STEEVENS.

⁸ — *maugre* —] i. e. in spite of. So, in *David and Bethsabe*, 1599: “*Maugre* the sons of Ammon and of Syria.”

STEEVENS.

But, rather, reason thus with reason fetter:
Love fought is good, but given unfought, is better.

VIO. By innocence I swear, and by my youth,
I have one heart, one bosom, and one truth,
And that no woman has;⁹ nor never none
Shall mistress be of it, save I alone.²
And so adieu, good madam; never more
Will I my master's tears to you deplore.

OLI. Yet come again: for thou, perhaps, may'st
move
That heart, which now abhors, to like his love.
[*Exeunt.*]

SCENE II.

A room in Olivia's house.

*Enter SIR TOBY BELCH, SIR ANDREW AGUE-CHEEK,
and FABIAN.*

SIR AND. No, faith, I'll not stay a jot longer.

SIR TO. Thy reason, dear venom, give thy reason.

FAB. You must needs yield your reason, sir Andrew.

SIR AND. Marry, I saw your niece do more favours to the count's serving man, than ever she bestowed upon me; I saw't i'the orchard.

SIR TO. Did she see thee the while,³ old boy? tell me that.

SIR AND. As plain as I see you now.

FAB. This was a great argument of love in her toward you.

⁹ *And that no woman has;*] And that heart and bosom I have never yielded to any woman. JOHNSON.

² *—save I alone.*] These three words Sir Thomas Hanmer gives to Olivia probably enough. JOHNSON.

³ *Did she see thee the while,*] *Thee* is wanting in the old copy. It was supplied by Mr. Rowe. MALONE.

SIR AND. 'Slight! will you make an afs o' me?

FAB. I will prove it legitimate, fir, upon the oaths of judgement and reason.

SIR TO. And they have been grand jury-men, since before Noah was a failor.

FAB. She did show favour to the youth in your fight, only to exasperate you, to awake your dormouse valour, to put fire in your heart, and brimstone in your liver: You should then have accosted her; and with some excellent jests, fire-new from the mint, you should have bang'd the youth into dumbness. This was look'd for at your hand, and this was baulk'd: the double guilt of this opportunity you let time wash off, and you are now failed into the north of my lady's opinion; where you will hang like an icicle on a Dutchman's beard, unless you do redeem it by some laudable attempt, either of valour, or policy.

SIR AND. And't be any way, it must be with valour; for policy I hate: I had as lief be a Brownist,³ as a politician.

³ — as lief be a Brownist,] The *Brownists* were so called from Mr. Robert Browne, a noted separatist in Queen Elizabeth's reign. [See Strype's *Annals of Queen Elizabeth*, Vol. III. p. 15, 16, &c.] In his life of Whitgift, p. 323, he informs us, that Browne, in the year 1589, "went off from the separation, and came into the communion of the church."

This Browne was descended from an ancient and honourable family in Rutlandshire; his grandfather Francis, had a charter granted him by K. Henry VIII. and confirmed by act of parliament; giving him leave "to put on his hat in the presence of the king, or his heirs, or any lord spiritual or temporal in the land, and not to put it off, but for his own ease and pleasure."

Neal's *History of New-England*, Vol. I. p. 58. GREY.

The *Brownists* seem, in the time of our author, to have been the constant objects of popular satire. In the old comedy of *Ram-alley*, 1611, is the following stroke at them:

SIR TO. Why then, build me thy fortunes upon the basis of valour. Challenge me the count's youth to fight with him; hurt him in eleven places; my niece shall take note of it: and assure thyself, there is no love-broker in the world can more prevail in man's commendation with woman, than report of valour.

FAB. There is no way but this, fir Andrew.

SIR AND. Will either of you bear me a challenge to him?

SIR TO. Go, write it in a martial hand; be curst⁴ and brief; it is no matter how witty, so it be eloquent, and full of invention: taunt him with the licence of ink: if thou *thou'st* him some thrice,⁵ it

"—— of a new sect, and the good professors will, like the *Brownist*, frequent gravel-pits shortly, for they use woods and obscure holes already."

Again, in *Love and Honour*, by Sir W. D'Avenant:

"Go kiss her:—by this hand, a *Brownist* is

"More amorous——." STEEVENS.

⁴ —— in a martial hand; be curst—] *Martial hand*, seems to be a careless scrawl, such as shewed the writer to neglect ceremony. *Curst*, is petulant, crabbed. A curst cur, is a dog that with little provocation snarls and bites. JOHNSON.

⁵ —— taunt him with the licence of ink: if thou *thou'st* him some thrice,] There is no doubt, I think, but this passage is one of those in which our author intended to shew his respect for Sir Walter Raleigh, and a detestation of the virulence of his prosecutors. The words quoted, seem to me directly levelled at the Attorney-general Coke, who, in the trial of Sir Walter, attacked him with all the following indecent expressions:—"All that he did was by thy instigation, thou viper; for I thou thee, thou traitor!" (Here, by the way, are the poet's three thou's.) "You are an odious man."—"Is he base? I return it into thy throat, on his behalf."—"O damnable atheist."—"Thou art a monster; thou hast an English face, but a Spanish heart."—"Thou hast a Spanish heart, and thyself art a spider of hell."—"Go to, I will lay thee on thy back for the confident'st traitor that ever came at a bar," &c. Is not here all the licence of tongue, which the poet satirically prescribes to Sir Andrew's ink? And how mean an opinion Shakspeare had of these

shall not be amiss; and as many lies as will lie in thy sheet of paper, although the sheet were big enough for the bed of Ware in England, set 'em down; go, about it. Let there be gall enough in thy ink; though thou write with a goose-pen, no matter: About it.

SIR AND. Where shall I find you?

petulant invectives, is pretty evident from his close of this speech: *Let there be gall enough in thy ink: though thou write it with a goose-pen, no matter.*—A keener lash at the attorney for a fool, than all the contumelies the attorney threw at the prisoner, as a supposed traitor! THEOBALD.

The same expression occurs in Shirley's *Opportunity*, 1640:

“ ——— Does he *thou* me?

“ How would he domineer, an he were duke!”

The resentment of our author, as Dr. Farmer observes to me, might likewise have been excited by the contemptuous manner in which Lord Coke has spoken of players, and the severity he was always willing to exert against them. Thus, in his *Speech and Charge at Norwich, with a discoverie of the abuses and corruption of officers*. Nath. Butter, 4to. 1607: “Because I must hast unto an end, I will request that you will carefully put in execution the statute against *vagrants*; since the making whereof I have found fewer thieves, and the gaole lesse pestered than before.

“The abuse of *stage-players* wherewith I find the country much troubled, may easily be reformed; they having no commission to play in any place without leave: and therefore, if by your willingness they be not entertained, you may soone be rid of them.”

STEEVENS.

Though I think it probable Lord Coke might have been in Shakspeare's mind when he wrote the above passage, yet it is by no means certain. It ought to be observed, that the conduct of that great lawyer, bad as it was on this occasion, received too much countenance from the practice of his predecessors, both at the bar and on the bench. The *State Trials* will shew, to the disgrace of the profession, that many other criminals were THOU'D by their prosecutors and judges, besides Sir Walter Raleigh. In Knox's *History of the Reformation*, are eighteen articles exhibited against Master George Wischarde, 1546, every one of which begins—THOU *false heretick*, and sometimes with the addition of *thief, traitor, runagate, &c.* REED.

SIR TO. We'll call thee at the *cubiculo*:⁶ Go.

[Exit SIR ANDREW.]

FAB. This is a dear manakin to you, fir Toby.

SIR TO. I have been dear to him, lad; some two thousand strong, or so.

FAB. We shall have a rare letter from him: but you'll not deliver it.

SIR TO. Never trust me then; and by all means stir on the youth to an answer. I think, oxen and wainropes cannot hale them together. For Andrew, if he were open'd, and you find so much blood in his liver as will clog the foot of a flea, I'll eat the rest of the anatomy.

FAB. And his opposite,⁷ the youth, bears in his visage no great presage of cruelty.

Enter MARIA.

SIR TO. Look, where the youngest wren of nine comes.⁸

⁶ ———at the *cubiculo*:] I believe we should read—at *thy cubiculo*. MALONE.

⁷ And his opposite,] *Opposite* in our author's time was used as a substantive, and synonymous to *adversary*. MALONE.

⁸ Look, where the youngest wren of nine comes.] The women's parts were then acted by boys, sometimes so low in stature, that there was occasion to obviate the impropriety by such kind of oblique apologies. WARBURTON.

The *wren* generally lays nine or ten eggs at a time, and the last hatch'd of all birds are usually the smallest and weakest of the whole brood.

So, in a *Dialogue of the Phœnix*, &c. by R. Chester, 1601:

“The little *wren* that many young ones brings.”

The old copy, however, reads—“*wren* of mine.” STEEVENS.

Again, in *Sir Philip Sidney's Ourania*, a poem, by N. Breton, 1606:

“The titmouse, and the multiplying *wren*.”

The correction was made by Mr. Theobald. MALONE.

MAR. If you desire the spleen, and will laugh yourselves into stitches, follow me: yon' gull Malvolio is turned heathen, a very renegado; for there is no Christian, that means to be sav'd by believing rightly, can ever believe such impossible passages of grossness. He's in yellow stockings.

SIR To. And cross-garter'd?

MAR. Most villainously; like a pedant that keeps a school i'the church.—I have dogg'd him, like his murderer: He does obey every point of the letter that I dropp'd to betray him. He does smile his face into more lines, than are in the new map, with the augmentation of the Indies: you have not seen such a thing as 'tis; I can hardly forbear hurling things at him. I know, my lady will strike him;⁹ if she do, he'll smile, and take't for a great favour.

SIR To. Come, bring us, bring us where he is.
[*Exeunt.*]

SCENE III.

A Street.

Enter ANTONIO and SEBASTIAN.

SEB. I would not, by my will, have troubled you; But, since you make your pleasure of your pains, I will no further chide you.

ANT. I could not stay behind you; my desire, More sharp than filed steel, did spur me forth; And not all love to see you, (though so much,

⁹ — *I know my lady will strike him;*] We may suppose, that in an age when ladies struck their servants, the box on the ear which Queen Elizabeth is said to have given to the Earl of Essex, was not regarded as a transgression against the rules of common behaviour.

As might have drawn one to a longer voyage,) But jealousy what might befall your travel, Being skillefs in these parts; which to a stranger, Unguided, and unfriended, often prove Rough and unhospitable: My willing love, The rather by these arguments of fear, Set forth in your pursuit.

SEB. My kind Antonio, I can no other answer make, but, thanks, And thanks, and ever thanks: Often good turns³ Are shuffled off with such uncurrent pay: But, were my worth,⁴ as is my conscience, firm,

³ *And thanks, and ever thanks: Often good turns—*] The old copy reads—

“And thanks: and euer oft good turnes”— STEEVENS. The second line is too short by a whole foot. Then, who ever heard of this goodly double adverb, *ever-oft*, which seems to have as much propriety as *always-sometimes*? As I have restored the passage, it is very much in our author’s manner and mode of expression. So, in *Cymbeline*:

“—— Since when I have been debtor to you for courtesies, which I will be *ever* to pay, and yet pay *still*.”

Again, in *All’s Well that Ends Well*:

“And let me buy your friendly help thus far,

“Which I will *over-pay*, and *pay again*

“When I have found it.” THEOBALD.

I have changed the punctuation. Such liberties every editor has occasionally taken. Theobald has completed the line, as follows:

“And thanks and ever *thanks*, and oft good turns.”

STEEVENS.

I would read:—*And thanks again, and ever.* TOLLET.

Mr. Theobald added the word—*and* [*and oft, &c.*] unnecessarily. *Turns* was, I have no doubt, used as a dissyllable.

MALONE.

I wish my ingenious coadjutor had produced some instance of the word—*turns*, used as a dissyllable. I am unable to do it; and therefore have not scrupled to read—*often* instead of *oft*, to complete the measure. STEEVENS.

⁴ *But, were my worth,*] *Worth* in this place means *wealth* or *fortune*. So, in *The Winter’s Tale*:

VOL. IV.

I

You should find better dealing. What's to do?
Shall we go see the reliques of this town?⁵

ANT. To-morrow, fir; best, first, go see your
lodging.

SEB. I am not weary, and 'tis long to night;
I pray you, let us satisfy our eyes
With the memorials, and the things of fame,
That do renown this city.

ANT. 'Would, you'd pardon me;
I do not without danger walk these streets:
Once, in a sea-fight, 'gainst the Count his gallies,⁶
I did some service; of such note, indeed,
That, were I ta'en here, it would scarce be answer'd.

SEB. Belike, you slew great number of his people.

ANT. The offence is not of such a bloody nature;
Albeit the quality of the time, and quarrel,
Might well have given us bloody argument.
It might have since been answer'd in repaying
What we took from them; which, for traffick's sake,
Most of our city did: only myself stood out:

“ ——— and he boasts himself

“ To have a *worthy* feeding.”

Again, in Ben Jonson's *Cynthia's Revels*:

“ Such as the satyrists paints truly forth,

“ That only to his crimes owes all his *worth*.”

M. MASON.

⁵ ——— *the reliques of this town?*] I suppose, Sebastian means,
the reliques of saints, or the remains of ancient fabricks.

STEEVENS.

These words are explained by what follows:

“ ——— Let us satisfy our eyes

“ With the memorials, and the things of fame,

“ That do renown this city.” MALONE.

⁶ ——— *the Count his gallies,*] I suspect our author wrote—*county's*
gallies, i. e. the gallies of the county, or count; and that the
transcriber's ear deceived him. However, as the present reading
is conformable to the mistaken grammatical usage of the time, I
have not disturbed the text. MALONE.

For which, if I be lapsed in this place,
I shall pay dear.

SEB. Do not then walk too open.

ANT. It doth not fit me. Hold, sir, here's my purse:
In the south suburbs, at the Elephant,
Is best to lodge: I will bespeak our diet,
Whiles you beguile the time, and feed your know-
ledge

With viewing of the town; there shall you have me.

SEB. Why I your purse?

ANT. Haply, your eye shall light upon some toy
You have desire to purchase; and your store,
I think, is not for idle markets, sir.

SEB. I'll be your purse-bearer, and leave you for
An hour.

ANT. To the Elephant.—

SEB.

I do remember.

Exeunt.

SCENE IV.

Olivia's Garden.

Enter OLIVIA, and MARIA.

OLI. I have sent after him: He says, he'll come;⁷
How shall I feast him? what bestow on him?⁸
For youth is bought more oft, than begg'd, or bor-
row'd.
I speak too loud.—

⁷ *He says, he'll come;*] i. e. I suppose now, or admit now, he says, he'll come. WARBURTON.

⁸ ——— *what bestow on him?*] The old copy reads—"bestow of him," a vulgar corruption of—*on*. STEEVENS.

Of, is very commonly, in the North, still used for *on*. HENLEY.

Where is Malvolio?—he is sad, and civil,⁹
And suits well for a servant with my fortunes;—
Where is Malvolio?

MAR. He's coming, madam;
But in strange manner. He is sure possess'd.²

OLI. Why, what's the matter? does he rave?

MAR. No, madam,
He does nothing but smile: your ladyship
Were best have guard about you, if he come;³
For, sure, the man is tainted in his wits.

OLI. Go call him hither.—I'm as mad as he,
If sad and merry madness equal be.—

Enter MALVOLIO.

How now, Malvolio?

MAL. Sweet lady, ho, ho. [*Smiles fantastically.*]

OLI. Smil'st thou?
I sent for thee upon a sad occasion.

⁹ — *sad, and civil,*] *Civil*, in this instance, and some others, means only, *grave, decent, or solemn*. So, in *As you like it*:

“Tongues I'll hang on every tree,

“That shall *civil* sayings show—.”

See note on that passage, Act III. sc. ii.

Again, in Dekker's *Villanies discovered by Lanthorne and Candle-light*, &c. 1616:—“If before she ruffled in filkes, now is she more *civilly* attired than a mid-wife.” Again—“*civilly* suited, that they might carry about them some badge of a scholler.” Again, in David Rowland's Translation of *Lazarillo de Tormes*, 1586:—“—he throwing his cloake ouer his leaft shoulder very *civilly*,” &c. STEEVENS.

² *But in strange manner. He is sure possess'd.*] The old copy reads—

“But in *very* strange manner. He is sure possess'd, *madam*.”

For the sake of metre, I have omitted the unnecessary words—*very*, and *madam*. STEEVENS.

³ *Were best have guard about you, if he come;*] The old copy, redundantly, and without addition to the sense, reads—

“Were best to have *some* guard,” &c. STEEVENS.

MAL. Sad, lady? I could be sad: This does make some obstruction in the blood, this cross-gartering; But what of that? if it please the eye of one, it is with me as the very true sonnet is: *Please one, and please all.*

OLI. Why, how dost thou, man? what is the matter with thee?

MAL. Not black in my mind, though yellow in my legs: It did come to his hands, and commands shall be executed. I think, we do know the sweet Roman hand.

OLI. Wilt thou go to bed, Malvolio?

MAL. To bed? ay, sweet-heart; and I'll come to thee.

OLI. God comfort thee! Why dost thou smile so, and kifs thy hand so oft?*

MAR. How do you, Malvolio?

MAL. At your request? Yes; Nightingales answer daws.

MAR. Why appear you with this ridiculous boldness before my lady?

MAL. *Be not afraid of greatness:—*'Twas well writ.

OLI. What meanest thou by that, Malvolio?

MAL. *Some are born great,—*

OLI. Ha?

MAL. *Some atchieve greatness,—*

* ——— *kifs thy hand so oft?*] This fantastical custom is taken notice of by Barnaby Riche, in *Faults and nothing but Faults*, 4to. 1606, p. 6: “ ——— and these *Flowers of Courtesie*, as they are full of affectation, so are they no less formall in their speeches, full of fustian phrases, many times delivering such sentences, as do betray and lay open their masters' ignorance: and they are so frequent *with the kisse on the hand*, that word shall not passe their mouthes, till they have clapt their fingers over their lippes.” REED.

OLI. What say'st thou?

MAL. *And some have greatness thrust upon them.*

OLI. Heaven restore thee!

MAL. *Remember, who commended thy yellow stockings;—*

OLI. Thy yellow stockings?

MAL. *And wish'd to see thee cross-garter'd.*

OLI. Cross-garter'd?

MAL. *Go to: thou art made, if thou desirest to be so;—*

OLI. Am I made?

MAL. *If not, let me see thee a servant still.*

OLI. Why, this is very midsummer madness.⁴

Enter Servant.

SER. Madam, the young gentleman of the count Orfino's is return'd; I could hardly entreat him back: he attends your ladyship's pleasure.

OLI. I'll come to him. [*Exit Servant.*] Good Maria, let this fellow be look'd to. Where's my cousin Toby? Let some of my people have a special care of him; I would not have him miscarry for the half of my dowry.

[*Exeunt OLIVIA and MARIA.*]

MAL. Oh, ho! do you come near me now? no worse man than fir Toby to look to me? This concurs directly with the letter: she sends him on purpose, that I may appear stubborn to him; for she incites me to that in the letter. *Cast thy humble*

⁴ ——— *midsummer madness.*] Hot weather often hurts the brain, which is, I suppose, alluded to here. JOHNSON.

'Tis *midsummer moon with you*, is a proverb in Ray's collection, signifying, you are mad. STEEVENS.

slough, says she;—*be opposite with a kinsman*,⁵ *surly with servants*,—*let thy tongue tang*⁶ *with arguments of state*,—*put thyself into the trick of singularity*;—and, consequently, sets down the manner how; as, a sad face, a reverend carriage, a slow tongue, in the habit of some sir of note, and so forth. I have limed her;⁷ but it is Jove's doing, and Jove make me thankful! And, when she went away now, *Let this fellow be look'd to*: Fellow!⁸ not Malvolio, nor after my degree, but fellow. Why, every thing adheres together; that no dram of a scruple, no scruple of a scruple, no obstacle, no incredulous or unsafe circumstance,—What can be said? Nothing, that can be, can come between me and the full prospect of my hopes. Well, Jove, not I, is the doer of this, and he is to be thanked.

Re-enter MARIA, with SIR TOBY BELCH, and FABIAN.

SIR To. Which way is he, in the name of sanctity? If all the devils in hell be drawn in little, and Legion himself possessed him, yet I'll speak to him.

⁵ — *be opposite with a kinsman*,] *Opposite*, here, as in many other places, means—*adverse, hostile*. MALONE.

So, in *King Lear*:

“ — Thou wast not bound to answer

“ An unknown *opposite*.”

STEEVENS.

⁶ — *let thy tongue tang, &c.*] Here the old copy reads—*langer*; but it should be—*tang*, as I have corrected it from the letter which Malvolio reads in a former scene. STEEVENS.

The second folio reads—*tang*. TYRWHITT.

⁷ *I have limed her*;] I have entangled or caught her, as a bird is caught with *birdlime*. JOHNSON.

⁸ — *Fellow*!] This word, which originally signified *companion*, was not yet totally degraded to its present meaning; and Malvolio takes it in the favourable sense. JOHNSON.

FAB. Here he is, here he is :—How is't with you, fir? how is't with you, man?

MAL. Go off; I discard you; let me enjoy my private; go off.

MAR. Lo, how hollow the fiend speaks within him! did not I tell you?—Sir Toby, my lady prays you to have a care of him.

MAL. Ah, ha! does she so?

SIR TO. Go to, go to; peace, peace, we must deal gently with him; let me alone. How do you, Malvolio? how is't with you? What, man! defy the devil: consider, he's an enemy to mankind.⁸

MAL. Do you know what you say?

MAR. La you, an you speak ill of the devil, how he takes it at heart! Pray God, he be not bewitch'd!

FAB. Carry his water to the wise woman.

MAR. Marry, and it shall be done to-morrow morning, if I live. My lady would not lose him for more than I'll say.

MAL. How now, mistress?

MAR. O lord!

SIR TO. Pr'ythee, hold thy peace; this is not the way: Do you not see, you move him? let me alone with him.

FAB. No way but gentleness; gently, gently: the fiend is rough, and will not be roughly used.

SIR TO. Why, how now, my bawcock? how dost thou, chuck?

MAL. Sir?

⁸ ——— *enemy to mankind.*] So, in *Macbeth*:

“ ——— mine eternal jewel,

“ Given to the common *enemy of man*,” &c. STEEVENS.

SIR TO. Ay, Biddy, come with me. What, man! 'tis not for gravity to play at cherry-pit⁹ with Satan: Hang him, foul collier!²

MAR. Get him to say his prayers; good fir Toby, get him to pray.

MAL. My prayers, minx?

MAR. No, I warrant you, he will not hear of godliness.

MAL. Go, hang yourselves all! you are idle shallow things: I am not of your element; you shall know more hereafter. [Exit.

SIR TO. Is't possible?

FAB. If this were play'd upon a stage now, I could condemn it as an improbable fiction.

SIR TO. His very genius hath taken the infection of the device, man.

MAR. Nay, pursue him now; lest the device take air, and taint.

FAB. Why, we shall make him mad, indeed.

MAR. The house will be the quieter.

SIR TO. Come, we'll have him in a dark room,

⁹ ——— *cherry-pit* ———] *Cherry-pit* is pitching cherry-stones into a little hole. Nash, speaking of the paint on ladies' faces, says: "You may play at *cherry-pit* in their cheeks." So, in a comedy called *The Isle of Gulls*, 1606: "——— if she were here, I would have a bout at cobnut or *cherry-pit*." Again, in *The Witch of Edmonton*: "I have lov'd a witch ever since I play'd at *cherry-pit*."

STEEVENS.

² *Hang him, foul collier!*] *Collier* was, in our author's time, a term of the highest reproach. So great were the impositions practised by the venders of coals, that R. Greene at the conclusion of his *Notable Discovery of Cozenage*, 1592, has published what he calls, *A pleasant Discovery of the Cosenage of Colliers*.

STEEVENS.

The devil is called *Collier* for his blackness; *Like will to like, quoth the Devil to the Collier*. JOHNSON.

and bound. My niece is already in the belief that he is mad; we may carry it thus, for our pleasure, and his penance, till our very pastime, tired out of breath, prompt us to have mercy on him: at which time, we will bring the device to the bar, and crown thee for a finder of madmen.³ But see, but see.

Enter SIR ANDREW AGUE-CHEEK.

FAB. More matter for a May morning.⁴

SIR AND. Here's the challenge, read it; I warrant, there's vinegar and pepper in't.

FAB. Is't so sawcy?

SIR AND. Ay, is it, I warrant him: do but read.

SIR TO. Give me. [*reads.*] *Youth, whatsoever thou art, thou art but a scurvy fellow.*

FAB. Good, and valiant.

SIR TO. *Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for't.*

³ ——— *a finder of madmen.*] This is, I think, an allusion to the *witch-finders*, who were very busy. JOHNSON.

If there be any doubt whether a culprit is become *non compos mentis*, after indictment, conviction, or judgement, the matter is tried by a jury; and if he be *found* either an idiot or *lunatick*, the lenity of the English law will not permit him, in the first case, to be tried, in the second, to receive judgement, or in the third, to be executed. In other cases also inquests are held for the *finding of madmen*. MALONE.

Finders of madmen must have been those who acted under the writ *De lunatico inquirendo*; in virtue whereof they *found* the man *mad*. It does not appear that a *finder of madmen* was ever a profession, which was most certainly the case with *witch-finders*.

RITSON.

⁴ *More matter for a May morning.*] It was usual on the first of May to exhibit metrical interludes of the comic kind, as well as the *morris-dance*, of which a plate is given at the end of the First Part of *King Henry IV.* with Mr. Tollet's observations on it.

STEEVENS.

FAB. A good note: that keeps you from the blow of the law.

SIR TO. *Thou comest to the lady Olivia, and in my sight she uses thee kindly: but thou liest in thy throat, that is not the matter I challenge thee for.*

FAB. Very brief, and exceeding good sense-less.

SIR TO. *I will way-lay thee going home; where if it be thy chance to kill me,—*

FAB. Good.

SIR TO. *Thou kill'st me like a rogue and a villain.*

FAB. Still you keep o'the windy side of the law: Good.

SIR TO. *Fare thee well; And God have mercy upon one of our souls! He may have mercy upon mine;⁵ but my hope is better, and so look to thyself. Thy friend, as thou usest him, and thy sworn enemy, ANDREW AGUE-CHEEK.*

SIR TO. If this letter move him not, his legs cannot: I'll give't him.

MAR. You may have very fit occasion for't; he is now in some commerce with my lady, and will by and by depart.

⁵ *He may have mercy upon mine;]* We may read—*He may have mercy upon thine, but my hope is better.* Yet the passage may well enough stand without alteration.

It were much to be wished that Shakspeare, in this, and some other passages, had not ventured so near profaneness. JOHNSON.

The present reading is more humorous than that suggested by Johnson. The man on whose soul he hopes that God will have mercy, is the one that he supposes will fall in the combat: but Sir Andrew hopes to escape unhurt, and to have no present occasion for that blessing.

The same idea occurs in *Henry V.* where Mrs. Quickly, giving an account of poor Falstaff's dissolution, says: "Now I, to comfort him, bid him not think of God; I hoped there was no need to trouble himself with any such thoughts yet." M. MASON.

SIR TO. Go, fir Andrew; scout me for him at the corner of the orchard, like a bum-bailiff: so soon as ever thou see'st him, draw; and, as thou draw'st, swear horrible:⁵ for it comes to pass oft, that a terrible oath, with a swaggering accent sharply twang'd off, gives manhood more approbation than ever proof itself would have earn'd him. Away.

SIR AND. Nay, let me alone for swearing. [*Exit.*

SIR TO. Now will not I deliver his letter: for the behaviour of the young gentleman gives him out to be of good capacity and breeding; his employment between his lord and my niece confirms no less; therefore this letter, being so excellently ignorant, will breed no terror in the youth, he will find it comes from a clodpole. But, fir, I will deliver his challenge by word of mouth; set upon Ague-cheek a notable report of valour; and drive the gentleman, (as, I know, his youth will aptly receive it,) into a most hideous opinion of his rage, skill, fury, and impetuosity. This will so fright them both, that they will kill one another by the look, like cockatrices.

Enter OLIVIA and VIOLA.

FAB. Here he comes with your niece: give them way, till he take leave, and presently after him.

SIR TO. I will meditate the while upon some horrid message for a challenge.

[*Exeunt SIR TOBY, FABIAN, and MARIA.*

OLI. I have said too much unto a heart of stone,
And laid mine honour too unchary out:⁶

⁵ ——— *swear horrible;*] Adjectives are often used by our author and his contemporaries, adverbially. MALONE.

⁶ ——— *too unchary out;*] The old copy reads—*on't.* The emendation is Mr. Theobald's. MALONE.

There's something in me, that reproves my fault;
But such a headstrong potent fault it is,
That it but mocks reproof.

Vio. With the same 'haviour that your passion
bears,
Go on my master's griefs.

Oli. Here, wear this jewel for me,⁷ tis my picture;
Refuse it not, it hath no tongue to vex you:
And, I beseech you, come again to-morrow.
What shall you ask of me, that I'll deny;
That honour, fav'd, may upon asking give?

Vio. Nothing but this, your true love for my
master.

Oli. How with mine honour may I give him that
Which I have given to you?

Vio. I will acquit you.

Oli. Well, come again to-morrow: Fare thee
well;

A fiend, like thee, might bear my soul to hell. [*Exit.*

Re-enter SIR TOBY BELCH, and FABIAN.

Sir To. Gentleman, God save thee.

Vio. And you, sir.

Sir To. That defence thou hast, betake thee to't:
of what nature the wrongs are thou hast done him,
I know not; but thy interceptor,⁸ full of despight,
bloody as the hunter, attends thee at the orchard

⁷ — wear this jewel for me,] *Jewel* does not properly signify a single gem, but any precious ornament or superfluity.

JOHNSON.

So, in Markham's *Arcadia*, 1607: "She gave him a very fine jewel, wherein was set a most rich diamond." See also Mr. T. Warton's *History of English Poetry*, Vol. I. p. 121. STEEVENS.

⁸ — thy interceptor,] Thus the old copy. Most of the modern editors read—*interpreter*. STEEVENS.

end: dismount thy tuck, be yare in thy preparation, for thy assailant is quick, skilful, and deadly.

VIO. You mistake, fir; I am sure, no man hath any quarrel to me; my remembrance is very free and clear from any image of offence done to any man.

SIR TO. You'll find it otherwise, I assure you: therefore, if you hold your life at any price, betake you to your guard; for your opposite hath in him what youth, strength, skill, and wrath, can furnish man withal.

VIO. I pray you, fir, what is he?

SIR TO. He is knight, dubb'd with unhack'd rapier, and on carpet consideration;⁹ but he is a

⁹ *He is knight, dubb'd with unhack'd rapier, and on carpet consideration;*] That is, he is no soldier by profession, not a knight banneret, dubbed in the field of battle, but, *on carpet consideration*, at a festivity, or on some peaceable occasion, when knights receive their dignity kneeling, not on the ground, as in war, but on a *carpet*. This is, I believe, the original of the contemptuous term a *carpet knight*, who was naturally held in scorn by the men of war. JOHNSON.

In *Francis Markham's Booke of Honour*, fo. 1625, p. 71, we have the following account of *Carpet Knights*. "Next unto these (i. e. those he distinguishes by the title of *Dunghill or Truck Knights*) in degree, but not in qualitie, (for these are truly for the most part vertuous and worthie) is that rank of Knights which are called *Carpet Knights*, being men who are by the prince's grace and favour made knights at home and in the time of peace by the imposition or laying on of the king's sword, having by some special service done to the commonwealth, or for some other particular virtues made known to the soveraigne, as also for the dignitie of their births, and in recompence of noble and famous actions done by their ancestors, deserved this great title and dignitie." He then enumerates the several orders of men on whom this honour was usually conferred; and adds—"those of the vulgar or common sort are called *Carpet Knights*, because (for the most part) they receive their honour from the king's hand in the court, and upon *carpets*, and such like ornaments belonging to the king's state and greatnesse; *which howsoever a curious envie may wrest to an ill sense*, yet questionlesse there is no shadow of dis-

devil in private brawl: souls and bodies hath he divorced three; and his incensement at this moment is so implacable, that satisfaction can be none but by pangs of death and sepulchre: hob, nob,² is his word; give't, or take't.

grace belonging unto it, for it is an honour as perfect as any honour whatsoever, and the services and merits for which it is received, as worthy and well deserving both of the king and country, as that which hath wounds and scarres for his witnesse."

REED.

Greene uses the term—*Carpet-knights*, in contempt of those of whom he is speaking; and, in *The Downfal of Robert Earl of Huntington*, 1601, it is employed for the same purpose:

" — soldiers, come away :

" This *Carpet-knight* fits carping at our scars."

In Barrett's *Alvearie*, 1580: " — those which do not exercise themselves with some honest affaires, but serve abominable and filthy idleness, are, as we use to call them, *Carpet-knights*."

B. ante O. Again, among sir John Harrington's Epigrams, B. IV. Ep. 6. *Of Merit and Demerit* :

" That captaines in those days were not regarded,

" That only *Carpet-knights* were well rewarded."

The old copy reads—unhatch'd rapier. STEEVENS.

— *with unhatch'd rapier,*] The modern editors read—*unhack'd*. It appears from Cotgrave's Dictionary in v. *hacher*, [to hack, hew, &c.] that to *hatch* the hilt of a sword, was a technical term.—Perhaps we ought to read—with *an hatch'd* rapier, i. e. with a rapier, the hilt of which was richly engraved and ornamented. Our author, however, might have used *unhatch'd* in the sense of *unhack'd*; and therefore I have made no change.

MALONE.

² — *hob, nob,*] This adverb is corrupted from *hap ne hap*; as *would ne would*, *will ne will*; that is, *let it happen or not*; and signifies at random, at the mercy of chance. See Johnson's Dictionary. So, in Lilly's *Euphues and his England*, 4to. bl. 1. 1580: " Thus Philautus determined, *hab nab*, to send his letters," &c. STEEVENS.

Is not this the origin of our *hob nob*, or challenge to drink a glass of wine at dinner? The phrase occurs in Ben Jonson's *Tale of a Tub* :

" — I put it

" Ev'n to your worship's bitterment, *hab nab*.

" I shall have a chance o'the dice for't, I hope."

M. MASON.

VIO. I will return again into the house, and desire some conduct of the lady. I am no fighter. I have heard of some kind of men, that put quarrels purposely on others, to taste their valour: belike, this is a man of that quirk.

SIR TO. Sir, no; his indignation derives itself out of a very competent injury; therefore, get you on, and give him his desire. Back you shall not to the house, unless you undertake that with me, which with as much safety you might answer him: therefore, on, or strip your sword stark naked; for meddle³ you must, that's certain, or forswear to wear iron about you.

VIO. This is as uncivil, as strange. I beseech you, do me this courteous office, as to know of the knight what my offence to him is; it is something of my negligence, nothing of my purpose.

SIR TO. I will do so. Signior Fabian, stay you by this gentleman till my return. [*Exit SIR TOBY.*]

VIO. Pray you, sir, do you know of this matter?

FAB. I know, the knight is incensed against you, even to a mortal arbitrement; but nothing of the circumstance more.

VIO. I beseech you, what manner of man is he?

FAB. Nothing of that wonderful promise, to read him by his form, as you are like to find him in the proof of his valour. He is, indeed, sir, the most skilful, bloody, and fatal opposite that you could

So, in Holinshed's *Hist. of Ireland*: "The citizens in their rage—shot *habbe or nabbe*, at random." MALONE.

³ ——— *meddle*——] Is here perhaps used in the same sense as the French *mêlée*. STEEVENS.

Afterwards, Sir Andrew says—"Pox on't, I'll not *meddle* with him." The vulgar yet say, "I'll neither *meddle* nor make with it." MALONE.

possibly have found in any part of Illyria: Will you walk towards him? I will make your peace with him, if I can.

Viola. I shall be much bound to you for't: I am one, that had rather go with sir priest, than sir knight: I care not who knows so much of my mettle. [*Exeunt.*

Re-enter SIR TOBY, with SIR ANDREW.

SIR TO. Why, man, he's a very devil;⁴ I have not seen such a virago.⁵ I had a pass with him, rapier, scabbard, and all, and he gives me the stuck-in,⁶

⁴ *Why, man, he's a very devil, &c.*] Shakspeare might have caught a hint for this scene from Ben Jonson's *Silent Woman*, which was printed in 1609. The behaviour of Viola and Ague-cheek appears to have been formed on that of Sir John Daw and Sir Amorous La Foole. STEEVENS.

⁵ — *I have not seen such a virago.*] *Virago* cannot be properly used here, unless we suppose sir Toby to mean, I never saw one that had so much the look of woman with the prowess of man. JOHNSON.

The old copy reads—*firago*. A *virago* always means a female warrior, or, in low language, a scold, or turbulent woman. In Heywood's *Golden Age*, 1611, *Jupiter* enters "like a nymph or *virago*;" and says, "I may pass for a bona-roba, a rounceval, a *virago*, or a good manly lass." If Shakspeare (who knew Viola to be a woman, though sir Toby did not) has made no blunder, Dr. Johnson has supplied the only obvious meaning of the word. *Firago* may however be a ludicrous term of Shakspeare's coinage. STEEVENS.

Why may not the meaning be more simple, "I have never seen the most furious woman so obstreperous and violent as he is?"

MALONE.

⁶ — *the stuck* —] The *stuck* is a corrupted abbreviation of the *stoccata*, an Italian term in fencing. So, in *The Return from Parnassus*, 1606: "Here's a fellow, *Judicio*, that carried the deadly *stock* in his pen." Again, in Marston's *Mal-content*, 1604: "The close *stock*, O mortal," &c. Again, in *Antonio's Revenge*, 1602:

"I would pass on him with a mortal *stock*." STEEVENS.

Again, in *The Merry Wives of Windsor*:

"— thy *stock*, thy reverse, thy montant," MALONE.

with such a mortal motion, that it is inevitable; and on the answer, he pays you⁶ as surely as your feet hit the ground they step on: They say, he has been fencer to the Sophy.

SIR AND. Pox on't, I'll not meddle with him.

SIR. TO. Ay, but he will not now be pacified: Fabian can scarce hold him yonder.

SIR AND. Plague on't; an I thought he had been valiant, and so cunning in fence, I'd have seen him damn'd ere I'd have challeng'd him. Let him let the matter slip, and I'll give him my horse, grey Capilet.

SIR TO. I'll make the motion: Stand here, make a good shew on't; this shall end without the perdition of souls: Marry, I'll ride your horse as well as I ride you. [*Aside.*]

Re-enter FABIAN and VIOLA.

I have his horse [*to FAB.*] to take up the quarrel; I have persuaded him, the youth's a devil.

FAB. He is as horribly conceited of him;⁷ and pants, and looks pale, as if a bear were at his heels.

SIR TO. There's no remedy, fir; he will fight with you for his oath sake: marry, he hath better bethought him of his quarrel, and he finds that now scarce to be worth talking of: therefore draw, for the supportance of his vow; he protests, he will not hurt you.

VIO. Pray God defend me! A little thing would make me tell them how much I lack of a man. [*Aside.*]

FAB. Give ground, if you see him furious.

⁶ — *he pays you*—] i. e. hits you, does for you. Thus, Falstaff, in the First Part of *K. Henry IV*: "I followed me close, and, with a thought, seven of the eleven I *pay'd*." STEEVENS.

⁷ *He is as* horribly conceited of him;] That is, he has as horrid an idea or conception of him. MALONE.

SIR To. Come, fir Andrew, there's no remedy; the gentleman will for his honour's sake, have one bout with you: he cannot by the duello⁸ avoid it: but he has promis'd me, as he is a gentleman and a soldier, he will not hurt you. Come on; to't.

SIR AND. Pray God, he keep his oath! [*draws.*]

Enter ANTONIO.

Vio. I do assure you, 'tis against my will. [*draws.*]

ANT. Put up your sword;—If this young gentleman

Have done offence, I take the fault on me;
If you offend him, I for him defy you. [*drawing.*]

SIR To. You, fir? why, what are you?

ANT. One, fir, that for his love dares yet do more
Than you have heard him brag to you he will.

SIR To. Nay, if you be an undertaker,⁹ I am for
you. [*draws.*]

⁸ — by the duello —] i. e. by the laws of the *duello*, which, in Shakspeare's time, were settled with the utmost nicety.

STEEVENS.

⁹ *Nay, if you be an undertaker,*] But why was an *undertaker* so offensive a character? I believe this is a touch upon the times, which may help to determine the date of this play. At the meeting of the parliament in 1614, there appears to have been a very general persuasion, or jealousy at least, that the King had been induced to call a parliament at that time, by certain persons, who had undertaken, through their influence in the House of Commons, to carry things according to his Majesty's wishes. These persons were immediately stigmatized with the invidious name of *undertakers*; and the idea was so unpopular, that the King thought it necessary, in two set speeches, to deny positively (how truly is another question) that there had been any such *undertaking*. *Parl. Hist.* Vol. V. p. 277, and 286. Sir Francis Bacon also (then attorney-general) made an artful, apologetical speech in the House of Commons upon the same subject; *when the house* (according to the title of the speech) *was in great heat, and much troubled about the undertakers.* Bacon's Works, Vol. II. p. 236, 4to. edit.

TYRWHITT.

Enter two Officers.

FAB. O good fir Toby, hold; here come the officers.

SIR TO. I'll be with you anon. [*To ANTONIO.*

VIO. Pray, fir, put your sword up, if you please.
[*To SIR ANDREW.*

SIR AND. Marry, will I, fir;—and, for that I promis'd you, I'll be as good as my word: He will bear you easily, and reins well.

1 OFF. This is the man; do thy office.

2 OFF. Antonio, I arrest thee at the suit
Of count Orsino.

ANT. You do mistake me, fir.

1 OFF. No, fir, no jot; I know your favour well,
Though now you have no sea-cap on your head.—
Take him away; he knows, I know him well.

ANT. I must obey.—This comes with seeking you;
But there's no remedy; I shall answer it.
What will you do? Now my necessity
Makes me to ask you for my purse: It grieves me
Much more, for what I cannot do for you,
Than what befalls myself. You stand amaz'd;
But be of comfort.

2 OFF. Come, fir, away.

ANT. I must entreat of you some of that money.

VIO. What money, fir?
For the fair kindness you have show'd me here,
And, part, being prompted by your present trouble,
Out of my lean and low ability

Undertakers were persons employed by the King's purveyors to take up provisions for the royal household, and were no doubt exceedingly odious. But still, I think, the speaker intends a quibble; the simple meaning of the word being one who undertakes, or takes up the quarrel or business of another. RITSON.

I'll lend you something: my having is not much;
I'll make division of my present with you:
Hold, there is half my coffer.

ANT.

Will you deny me now?

Is't possible, that my deserts to you
Can lack persuasion? Do not tempt my misery,
Lest that it make me so unsound a man,
As to upbraid you with those kindnesses
That I have done for you.

VIO.

I know of none;

Nor know I you by voice, or any feature:
I hate ingratitude more in a man,
Than lying, vainness, babbling, drunkenness,
Or any taint of vice, whose strong corruption
Inhabits our frail blood.

ANT.

O heavens themselves!

2 OFF. Come, sir, I pray you, go.

ANT. Let me speak a little. This youth that you
see here,

I snatch'd one half out of the jaws of death;
Reliev'd him with such sanctity of love,—
And to his image, which, methought, did promise
Most venerable worth, did I devotion.

1 OFF. What's that to us? The time goes by;
away.

ANT. But, O, how vile an idol proves this god!—
Thou hast, Sebastian, done good feature shame.—
In nature there's no blemish, but the mind;
None can be call'd deform'd, but the unkind:
Virtue is beauty; but the beauteous-evil
Are empty trunks, o'erflourish'd by the devil.²

² ——— o'erflourish'd by the devil.] In the time of Shakspeare, trunks, which are now deposited in lumber-rooms, or other obscure places, were part of the furniture of apartments in which com-

I OFF. The man grows mad; away with him.
Come, come, sir.

ANT. Lead me on. [*Exeunt Officers, with ANTONIO.*]

VIO. Methinks, his words do from such passion fly,
That he believes himself; so do not I.³
Prove true, imagination, O, prove true,
That I, dear brother, be now ta'en for you!

SIR TO. Come hither, knight; come hither, Fa-
bian; we'll whisper o'er a couplet or two of most
sage saws.

VIO. He nam'd Sebastian; I my brother know
Yet living in my glass;⁴ even such, and so,
In favour was my brother; and he went
Still in this fashion, colour, ornament,
For him I imitate: O, if it prove,
Tempests are kind, and salt waves fresh in love!

[*Exit.*]

SIR TO. A very dishonest paltry boy, and more a
coward than a hare: his dishonesty appears, in leav-
ing his friend here in necessity, and denying him;
and for his cowardship, ask Fabian.

pany was received. I have seen more than one of these, as old
as the time of our poet. They were richly ornamented on the
tops and sides with scroll-work, emblematical devices, &c. and
were elevated on feet. Shakspeare has the same expression in
Measure for Measure:

“ ——— your title to him

“ Doth flourish the deceit ———.” STEEVENS.

Again, in his 60th *Sonnet*:

“ Time doth transfix the flourish set on youth.” MALONE.

³ ——— *so do not I.*] This, I believe, means, I do not yet be-
lieve myself, when, from this accident, I gather hope of my
brother's life. JOHNSON.

⁴ ——— *I my brother know*

Yet living in my glass;] I suppose Viola means—*As often as
I behold myself in my glass, I think I see my brother alive; i. e.
I acknowledge that his resemblance survives in the reflection of my
own figure.* STEEVENS.

FAB. A coward, a most devout coward, religious in it.

SIR AND. 'Slid, I'll after him again, and beat him.

SIR TO. Do, cuff him soundly, but never draw thy sword.

SIR AND. An I do not,— [Exit.

FAB. Come, let's see the event.

SIR TO. I dare lay any money, 'twill be nothing yet. [Exeunt.

ACT IV. SCENE I.

The Street before Olivia's house.

Enter SEBASTIAN and Clown.

CLO. Will you make me believe, that I am not sent for you?

SEB. Go to, go to, thou art a foolish fellow; Let me be clear of thee.

CLO. Well held out, i'faith! No, I do not know you; nor I am not sent to you by my lady, to bid you come speak with her; nor your name is not master Cesario; nor this is not my nose neither,—Nothing, that is so, is so.

SEB. I pr'ythee, vent thy folly somewhere else; Thou know'st not me.

CLO. Vent my folly! He has heard that word of some great man, and now applies it to a fool.⁵ Vent

⁵ Vent my folly! He has heard that word of some great man, &c.] This affected word seems to have been in use in Shakspeare's time. In *Melvil's Memoirs*, p. 198, we have "My Lord Lindsay vented himself that he was one of the number," &c. REED.

my folly! I am afraid this great lubber⁶ the world will prove a cockney.⁷—I pr'ythee now, ungird thy strangeness, and tell me what I shall vent to my lady; Shall I vent to her, that thou art coming?

SEB. I pr'ythee, foolish Greek,⁸ depart from me; There's money for thee; if you tarry longer, I shall give worse payment.

CLO. By my troth, thou hast an open hand:—These wise men, that give fools money, get themselves a good report after fourteen years' purchase.⁹

⁶ — *I am afraid this great lubber*—] That is, affectation and foppery will overspread the world. JOHNSON.

⁷ — *prove a cockney*.] So, in *A Knight's Conjuring*, by Decker: "—'tis not their fault, but our mothers', our cockering mothers, who for their labour make us to be called Cockneys," &c. STEEVENS.

⁸ *I pr'ythee, foolish Greek*,] Greek, was as much as to say bawd or pander. He understood the Clown to be acting in that office. A bawdy-house was called Corinth, and the frequenters of it Corinthians, which words occur frequently in Shakspeare, especially in *Timon of Athens*, and *Henry IV*. Yet the Oxford editor alters it to *Geck*. WARBURTON.

Can our author have alluded to St. Paul's epistle to the Romans, c. i. v. 23?

"—to the Greeks foolishness." STEEVENS.

⁹ — *get themselves a good report after fourteen years' purchase*.] This seems to carry a piece of satire upon *monopolies*, the crying grievance of that time. The grants generally were for fourteen years; and the petitions being referred to a committee, it was suspected that money gained favourable reports from thence.

WARBURTON.

Perhaps *fourteen years' purchase* was, in Shakspeare's time, the highest price for land. Lord Bacon's *Essay on Usury* mentions *sixteen years purchase*. "I will not give more than according to *fifteen years purchase*, said a dying usurer to a clergyman, who advised him to study for a purchase of the kingdom of heaven."

TOLLET.

Mr. Heath thinks the meaning is, "—purchase a good report [or character] at a very extravagant price." MALONE.

Dr. Warburton's conjecture that there is here a reference to

Enter SIR TOBY, SIR ANDREW, and FABIAN.

SIR AND. Now, fir, have I met you again? there's for you. [*Striking SEBASTIAN.*

SEB. Why, there's for thee, and there, and there: Are all the people mad? [*Beating SIR ANDREW.*

SIR TO. Hold, fir, or I'll throw your dagger o'er the house.

CLO. This will I tell my lady straight: I would not be in some of your coats for two-pence.

[*Exit Clown.*

SIR TO. Come on, fir; hold. [*Holding SEBASTIAN.*

SIR AND. Nay, let him alone, I'll go another way to work with him; I'll have an action of battery against him, if there be any law in Illyria: though I struck him first, yet it's no matter for that.

SEB. Let go thy hand.

SIR TO. Come, fir, I will not let you go. Come, my young soldier, put up your iron: you are well flesh'd; come on.

SEB. I will be free from thee. What wouldst thou now?

If thou dar'st tempt me further, draw thy sword.

[*draws.*

SIR TO. What, what? Nay, then I must have an ounce or two of this malapert blood from you.

[*draws.*

monopolies, is, I believe, unfounded. Mr. Tollet and Mr. Heath are probably right. Sir Josiah Child, in his Discourse on Trade, says, "— *certainly* anno 1621, the current price of lands in England was *twelve* years purchase; and so I have been assured by many ancient men whom I have questioned particularly as to this matter; and I find it so by purchases made about that time by my own relations and acquaintance." Sir Thomas Culpepper, senior, who wrote in 1621, affirms, "that land was then at *twelve* years purchase." REED.

Enter OLIVIA.

OLI. Hold, Toby; on thy life, I charge thee, hold.

SIR TO. Madam?

OLI. Will it be ever thus? Ungracious wretch,
Fit for the mountains, and the barbarous caves,
Where manners ne'er were preach'd! out of my sight!
Be not offended, dear Cesario:—

Rudesby, be gone!—I pr'ythee, gentle friend,

[*Exeunt SIR TOBY, SIR ANDREW, and FABIAN.*
Let thy fair wisdom, not thy passion, sway
In this uncivil and unjust extent²

Against thy peace. Go with me to my house;
And hear thou there how many fruitless pranks
This ruffian hath botch'd up,³ that thou thereby
May'st smile at this: thou shalt not choose but go;
Do not deny: Beshrew his soul for me,
He started one poor heart of mine in thee.⁴

SEB. What relish is in this?⁵ how runs the stream?
Or I am mad, or else this is a dream:—

² *In this uncivil and unjust extent—*] *Extent* is, in law, a writ of execution, whereby goods are seized for the King. It is therefore taken here for *violence* in general. JOHNSON.

³ *This ruffian hath botch'd up,*] A coarse expression for *made up*, as a bad tailor is called a *botcher*, and to botch is to make clumsily. JOHNSON.

Dr. Johnson is certainly right. A similar expression occurs in *Antony and Cleopatra*:

“——if you'll *patch* a quarrel,

“As matter whole you've not to make it with.”

Again, in *King Henry V*:

“Do *botch* and bungle up damnation.” STEEVENS.

⁴ *He started one poor heart of mine in thee.*] I know not whether here be not an ambiguity intended between *heart* and *hart*. The sense however is easy enough. *He that offends thee, attacks one of my hearts*; or, as the ancients expressed it, *half my heart*. JOHNSON.

The equivoque suggested by Dr. Johnson was, I have no doubt, intended. *Heart* in our author's time was frequently written *hart*; and Shakspeare delights in playing on these words. MALONE.

⁵ *What relish is in this?*] How does this taste? What judgement am I to make of it? JOHNSON.

Let fancy still my sense in Lethe steep;
If it be thus to dream, still let me sleep!

OLI. Nay, come, I pr'ythee: 'Would, thou'dst
be rul'd by me!

SEB. Madam, I will.

OLI. O, say so, and so be!
[*Exeunt.*]

SCENE II.

A room in Olivia's house.

Enter MARIA and Clown.

MAR. Nay, I pr'ythee, put on this gown, and
this beard; make him believe, thou art fir Topas⁶
the curate; do it quickly: I'll call fir Toby the
whilst. [Exit MARIA.]

CLO. Well, I'll put it on, and I will dissemble
myself⁷ in't; and I would I were the first that ever
dissembled in such a gown. I am not tall enough
to become the function well;⁸ nor lean enough to
be thought a good student: but to be said, an honest
man, and a good housekeeper, goes as fairly, as to

⁶ ——— *fir Topas*—] The name of *fir Topas* is taken from
Chaucer. STEEVENS.

⁷ ——— *I will dissemble myself*—] i. e. disguise myself.
MALONE.

Shakspeare has here stumbled on a Latinism: Thus Ovid,
speaking of Achilles:

“Veste virum longa dissimulatus erat. STEEVENS.

⁸ *I am not tall enough to become the function well;*] This cannot
be right. The word wanted should be part of the description
of a careful man. I should have no objection to read—*pale*.

TYRWHITT.

Not tall enough, perhaps means *not of sufficient height to overlook a
pulpit*. STEEVENS.

say, a careful man, and a great scholar.⁸ The competitors enter.⁹

Enter SIR TOBY BELCH, and MARIA.

SIR To. Jove blefs thee, master parson.

CLO. *Bonos dies*, fir Toby: for as the old hermit of Prague, that never saw pen and ink, very wittily said to a niece of king Gorboduc, *That, that is, is:*² so I, being master parson, am master parson; For what is that, but that; and is, but is?

SIR To. To him, fir Topas.

CLO. What, hoa, I say,—Peace in this prison!

SIR To. The knave counterfeits well; a good knave.

MAL. [*in an inner chamber.*] Who calls there?

CLO. Sir Topas, the curate, who comes to visit Malvolio the lunatick.

MAL. Sir Topas, fir Topas, good fir Topas, go to my lady.

CLO. Out, hyperbolical fiend! how vexest thou this man? talkest thou nothing but of ladies?

SIR To. Well said, master parson.

⁸ — *as to say, a careful man, and a great scholar.*] This refers to what went before: *I am not tall enough to become the function well, nor lean enough to be thought a good student*: it is plain then Shakspeare wrote:—*as to say a graceful man, i. e. comely.* To this the Oxford editor says, *rectè.* WARBURTON.

A *careful* man, I believe, means a man who has such a regard for his character, as to intitle him to ordination. STEEVENS.

⁹ *The competitors enter.*] That is, the confederates or associates. The word *competitor* is used in the same sense in *Richard III.* and in the *Two Gentlemen of Verona.* M. MASON.

² — *very wittily said—That, that is, is:*] This is a very humorous banter of the rules established in the schools, that all reasonings are *ex præcognitis & præconcessis*, which lay the foundation of every science in these maxims, *whatsoever is, is; and it is impossible for the same thing to be and not to be*; with much trifling of the like kind. WARBURTON.

MAL. Sir Topas, never was man thus wrong'd: good fir Topas, do not think I am mad; they have laid me here in hideous darknefs.

CLO. Fye, thou dishonest Sathan! I call thee by the most modest terms; for I am one of those gentle ones, that will use the devil himself with courtesy; Say'st thou, that house³ is dark?

MAL. As hell, fir Topas.

CLO. Why, it hath bay windows⁴ transparent as barricadoes, and the clear stones⁵ towards the south-north are as lustrous as ebony; and yet complaineft thou of obstruction?

MAL. I am not mad, fir Topas; I say to you, this house is dark.

³ ——— *that house*—] That mansion, in which you are now confined. The clown gives this pompous appellation to the small room in which Malvolio, we may suppose, was confined, to exasperate him. The word *it* in the clown's next speech plainly means Malvolio's chamber, and confirms this interpretation. MALONE.

⁴ ——— *it hath bay-windows*—] A *bay-window* is the same as a *bow-window*; a window in a recess, or bay. See *A. Wood's Life*, published by T. Hearne, 1730, p. 548 and 553. The following instances may likewise support the supposition:

Cynthia's Revels, by Ben Jonson, 1600:

“ ——— retired myself into a *bay-window*,” &c.

Again, in Stow's *Chronicle* of King Henry IV:

“ As Tho. Montague rested him at a *bay-window*, a gun was levell'd,” &c.

Again, in Middleton's *Women beware Women*:

“ 'Tis a sweet recreation for a gentlewoman

“ To stand in a *bay-window*, and see gallants.”

Chaucer, in *The Assemblie of Ladies*, mentions *bay-windows*. Again, in *King Henry the Sixth's Directions for building the Hall at King's College, Cambridge*:—“ on every side thereof a *baie-window*.” STEEVENS.

See Minsheu's *Dict.* in v. “ A *bay-window*,—because it is builded in manner of a baie or rode for shippes, that is, round. L. *Cavæ fenestræ*. G. Une fenestre fort anthers de la maison.” MALONE.

⁵ ——— *the clear stones*—] The old copy has—*stores*. The emendation was made by the editor of the second folio. MALONE.

And yet, says Mr. Malone, the second folio is not worth three shillings. STEEVENS.

CLO. Madman, thou erreſt: I ſay, there is no darkneſs, but ignorance; in which thou art more puzzled, than the Egyptians in their fog.

MAL. I ſay, this houſe is as dark as ignorance, though ignorance were as dark as hell; and I ſay, there was never man thus abuſed: I am no more mad than you are; make the trial of it in any conſtant queſtion.⁶

CLO. What is the opinion of Pythagoras, concerning wild-fowl?

MAL. That the ſoul of our grandam might haply inhabit a bird.

CLO. What think'ſt thou of his opinion?

MAL. I think nobly of the ſoul, and no way approve his opinion.

CLO. Fare thee well: Remain thou ſtill in darkneſs: thou ſhalt hold the opinion of Pythagoras, ere I will allow of thy wits; and fear to kill a woodcock,⁷ leſt thou diſpoſſeſs the ſoul of thy grandam. Fare thee well.

MAL. Sir Topas, fir Topas,—

SIR TO. My moſt exquisite fir Topas!

CLO. Nay, I am for all waters.⁸

⁶ ——— *constant question.*] A ſettled, a determinate, a regular queſtion. JOHNSON.

Rather, in any regular *conversation*, for ſo generally Shakspeare uſes the word *question*. MALONE.

⁷ ——— *to kill a woodcock,*] The Clown mentions a *woodcock* particularly, becauſe that bird was ſuppoſed to have very little brains, and therefore was a proper anceſtor for a man out of his wits. MALONE.

⁸ *Nay, I am for all waters.*] A phraſe taken from the actor's ability of making the audience cry either with mirth or grief.

WARBURTON.

I rather think this expreſſion borrowed from ſportsmen, and relating to the qualifications of a complete ſpaniel. JOHNSON.

MAR. Thou might'st have done this without thy beard, and gown; he sees thee not.

SIR TO. To him in thine own voice, and bring me word how thou find'st him: I would, we were well rid of this knavery. If he may be conveniently deliver'd, I would he were; for I am now so far in offence with my niece, that I cannot pursue with any safety this sport to the upshot. Come by and by to my chamber.

[Exeunt SIR TOBY and MARIA.]

CLO. Hey Robin, jolly Robin,

Tell me how thy lady does. [Singing.]

A cloak for all kinds of knavery; taken from the Italian proverb, *Tu hai mantillo da ogni acqua.* SMITH.

Nay, *I am for all waters.*] I can turn my hand to any thing; I can assume any character I please; like a fish, I can swim equally well in all waters. Montaigne, speaking of Aristotle, says, that "he hath an oar in every water, and meddleth with all things." Florio's translation, 1603. In Florio's *Second Fruites*, 1591, I find an expression more nearly resembling that of the text: "I am a knight for all saddles." The equivoque suggested in the following note may, however, have been also in our author's thoughts. MALONE.

The word *water*, as used by jewellers, denotes the colour and the lustre of diamonds, and from thence is applied, though with less propriety, to the colour and hue of other precious stones. I think that Shakspeare, in this place, alludes to this sense of the word *water*, not to those adopted either by Johnson or Warburton. The Clown is complimented by sir Toby, for personating sir Topas so exquisitely; to which he replies, that he can put on all colours, alluding to the word *Topaz*, which is the name of a jewel, and was also that of the Curate. M. MASON.

Mr. Henley has adopted the same idea; and adds,—that "the Clown in his reply plays upon the name of *Topas*, and intimates that he could sustain as well the character of any other person, let him be called by what *gem* he might." STEEVENS.

9 *Hey Robin, jolly Robin,*] This song should certainly begin:

"Hey, jolly Robin, tell to me

"How does thy lady, do?—

"My lady is unkind, perdy.—

"Alas, why is she so? FARMER.

This song seems to be alluded to in the following passage of

MAL. Fool,—

CLO. My lady is unkind, perdy.

MAL. Fool,—

CLO. Alas, why is she so?

MAL. Fool, I say;—

CLO. She loves another—Who calls, ha?

MAL. Good fool, as ever thou wilt deserve well at my hand, help me to a candle, and pen, ink, and paper; as I am a gentleman, I will live to be thankful to thee for't.

CLO. Master Malvolio!

MAL. Ay, good fool.

CLO. Alas, sir, how fell you besides your five wits?

MAL. Fool, there was never man so notoriously abused: I am as well in my wits, fool, as thou art.

CLO. But as well? then you are mad, indeed, if you be no better in your wits than a fool.

MAL. They have here property'd me; keep me in darkness, send ministers to me, asses, and do all they can to face me out of my wits.

The Merchandises of Popish Priests, 4to. 1629, Sign. F. 2. —

“there is no one so lively and jolly as St. Mathurine. I can best describe you this arch finger, by such common phrase as we use of him whom we see very lively and pleasantly disposed, we say this, *His head is full of jolly Robbins*.” REED.

⁹ — your five wits?] Thus the *five senses* were anciently called. So, in *King Lear*, Edgar says:

“Bless thy *five wits*! Tom's a cold.”

Again, in the old morality of *Every Man*: “And remember, beaute, *fyve wittes*, strength, and dyscrecyon.” STEEVENS.

The *Wits*, Dr. Johnson some where observes, were reckoned *fyve* in analogy to the five senses. From Stephen Hawes's poem called *Graunde Amoure*, ch. xxiv. edit. 1554, it appears that the *fyve wits* were—“common wit, imagination, fantasy, estimation, and memory.” Wit in our author's time was the general term for the intellectual power. MALONE.

⁸ a — property'd me;] They have taken possession of me, as of a man unable to look to himself. JOHNSON.

CLO. Advise you what you say; the minister is here.—Malvolio, Malvolio, thy wits the heavens restore! endeavour thyself to sleep, and leave thy vain bibble babble.

MAL. Sir Topas,—

CLO. Maintain no words with him,³ good fellow.—Who, I, fir? not I, fir. God b'w'you, good fir Topas.—Marry, amen.—I will, fir, I will.

MAL. Fool, fool, fool, I say,—

CLO. Alas, fir, be patient. What say you, fir? I am shent⁴ for speaking to you.

MAL. Good fool, help me to some light, and some paper; I tell thee, I am as well in my wits, as any man in Illyria.

CLO. Well-a-day,—that you were, fir!

MAL. By this hand, I am: Good fool, some ink, paper, and light, and convey what I will set down to my lady; it shall advantage thee more than ever the bearing of letter did.

CLO. I will help you to't. But tell me true, are you not mad indeed? or do you but counterfeit?⁵

³ *Maintain no words with him,*] Here the Clown in the dark acts two persons, and counterfeits, by variation of voice, a dialogue between himself and fir Topas.—*I will, fir, I will,* is spoken after a pause, as if, in the mean time, fir Topas had whispered. JOHNSON.

⁴ — *I am shent, &c.*] i. e. *scolded, reprov'd*. So, in *Ascham's Report and Discourse*: “A wonderfull follie in a great man himselfe, and some piece of miserie in a whole commonwealth, where fooles chiefly and flatterers may speake freely what they will; and wise men, and good men, shall commonly be *shent* if they speak what they should.” See also note on *Hamlet*, Act III. sc. ii. REED.

⁵ — *tell me true, are you not mad indeed? or do you but counterfeit?*] If he was not mad, what did he counterfeit by declaring that he was not mad? The fool, who meant to insult him, I think,

MAL. Believe me, I am not ; I tell thee true.

CLO. Nay, I'll ne'er believe a madman, till I see his brains. I will fetch you light, and paper, and ink.

MAL. Fool, I'll requite it in the highest degree: I pr'ythee, be gone.

CLO. *I am gone, sir,*

And anon, sir,

I'll be with you again,

In a trice,

Like to the old vice,⁶

Your need to sustain ;

asks, are you mad, or do you but counterfeit? That is, you look like a madman, you talk like a madman: Is your madness real, or have you any secret design in it? This, to a man in poor Malvolio's state, was a severe taunt. JOHNSON.

The meaning of this passage appears to me to be this. Malvolio had assured the Clown that he was as well in his senses as any man in Illyria ; and the Clown in reply, asks him this provoking question : " Is it true that you are really not mad ? " that is, that you are really in your right senses, or do you only pretend to be so ?

M. MASON.

Dr. Johnson, in my apprehension, misinterprets the words, " — do you but counterfeit ? " They surely mean, " do you but counterfeit *madness*, or, in other words, " assume the appearance of a madman, though not one." Our author ought, I think, to have written, either, " — are you *mad* indeed, or do you but counterfeit ? " or else, " — are you *not* not mad indeed, and do you but counterfeit ? " But I do not suspect any corruption ; for the last I have no doubt was what he *meant*, though he has not expressed his meaning accurately. He is often careless in such minute matters. Mr. Mason's interpretation removes the difficulty ; but, considering the words that immediately precede, is very harsh, and appears to be inadmissible. MALONE.

⁶ *Like to the old vice,*] The *vice* was the fool of the old moralities. Some traces of this character are still preserved in puppet-shows, and by country mummers. JOHNSON.

This character was always acted in a *mask* ; it probably had its name from the old French word *vis*, for which they now use *visage*, though they still retain it in *vis à vis*, which is, literally, *face to face*. STEEVENS.

*Who with dagger of lath,
In his rage and his wrath,
Cries, ab, ba! to the devil:
Like a mad lad,
Pare thy nails, dad,
Adieu, goodman drivell.¹*

[Exit.

¹ *Adieu, goodman drivell.*] This last line has neither rhyme nor meaning. I cannot but suspect that the fool translates *Malvolio's* name, and says:

Adieu, goodman mean-evil. JOHNSON.

We have here another old catch; apparently, I think, not of Shakspeare. I am therefore willing to receive the common reading of the last line:

Adieu, goodman drivell.

The name of *Malvolio* seems to have been form'd by an accidental transposition in the word, *Malivolo*.

I know not whether a part of the preceding line should not be thrown into a question, "pare thy nails, dad?"

In *Henry V.* we again meet with "this roaring devil i'th' old play; every one may *pare his nails* with a wooden dagger."

FARMER.

In the old translation of the *Menæchmi*, 1595, Menæchmus says to Peniculus: "Away, filthie *mad drivell*, away! I will talk no longer with thee." As I cannot suppose the author of this ballad designed that *devil* should be the corresponding rhyme to *devil*, I read with Dr. Farmer, *drivel*. STEVENS.

I believe, with Johnson, that this is an allusion to *Malvolio's* name, but not in his reading, which destroys the metre. We should read—

Adieu, good mean-evil:

that is, *good Malvolio*, literally translated. M. MASON.

The last two lines of this song have, I think, been misunderstood. They are not addressed in the *first* instance to Malvolio, but are quoted by the Clown, as the words, *ab, ba!* are, as the usual address in the old Moralities to the Devil. I do not therefore suspect any corruption in the words "*goodman Devil*." We have in *The Merry Wives of Windsor*:—"No *man* means evil but the *devil*;" and in *Much ado about Nothing*, "God's a good *man*."

The compound, *good-man*, is again used adjectively, and as a word of contempt, in *King Lear*:—"Part (says Edmund to Kent and the Steward). "With you, (replies Kent,) *good-man boy*, if you please."

SCENE III.

Olivia's Garden.

Enter SEBASTIAN.

SEB. This is the air; that is the glorious sun;
 This pearl she gave me, I do feel't, and see't:
 And though 'tis wonder that enwraps me thus,
 Yet 'tis not madness. Where's Antonio then?
 I could not find him at the Elephant:
 Yet there he was; and there I found this credit,
 That he did range the town to seek me out.

The reason why the Vice exhorts the Devil to pare his nails, is, because the Devil was supposed from choice to keep his nails always unpared, and therefore to pare them was an affront. So, in *Camden's Remaines*, 1615:

"I will follow mine own minde and mine old trade;

"Who shall let me? *the diuel's nailes are unparde.*"

MALONE.

⁸ Yet there he was; and there I found this credit,

That he did range, &c.] i. e. I found it justified, credibly vouched. Whether the word *credit* will easily carry this meaning, I am doubtful. The expression seems obscure; and though I have not disturbed the text, I very much suspect that the poet wrote:

— and there I found this credent.

He uses the same term again in the very same sense in *The Winter's Tale*:

"— Then 'tis very credent,

"Thou may'st cojoin with something, and thou dost," &c.

THEOBALD.

Credit, for account, information. The Oxford editor roundly alters it to *current*; as he does almost every word that Shakspeare uses in an anomalous signification. WARBURTON.

Theobald proposes to read *credent*, but *credent* does not signify justified or vouched; it means probable only, as appears from the passage he himself has quoted. Warburton says, that *credit* means account or information; but as I know no instance of the word's being used in that acceptation, I believe we should read, *credited* instead of *credit*. M. MASON.

His counsel now might do me golden service:
 For though my soul disputes well with my sense,
 That this may be some error, but no madness,
 Yet doth this accident and flood of fortune
 So far exceed all instance, all discourse,⁹
 That I am ready to distrust mine eyes,
 And wrangle with my reason, that persuades me
 To any other trust,² but that I am mad,
 Or else the lady's mad; yet, if 'twere so,
 She could not sway her house, command her fol-
 lowers,
 Take, and give back, affairs, and their dispatch,
 With such a smooth, discreet, and stable bearing,
 As, I perceive, she does: there's something in't,
 That is deceivable.³ But here comes the lady.⁴

Enter OLIVIA, and a Priest.

OLI. Blame not this haste of mine: If you mean
 well,

Now go with me, and with this holy man,

Credent is creditable, not questionable. So, in *Measure for Measure*, Angelo says:

"For my authority bears a *credent* bulk." STEEVENS.

Perhaps *credit* is here used for *credited*. So, in the first scene of this play, *beat* for *heated*; and in *Hamlet*, *hoist* for *hoisted*.

MALONE.

⁹ — all instance, all discourse,] *Discourse*, for reason.

WARBURTON.

Instance is *example*. JOHNSON.

² To any other trust,] To any other belief, or confidence, to any other fixed opinion. JOHNSON.

³ — deceivable.] Our author licentiously uses this word for *deceptious*. MALONE.

⁴ That is deceivable. But here comes the lady.] The old copy reads:

" — But here the lady comes." STEEVENS.

Into the chantry by:³ there, before him,
 And underneath that consecrated roof,
 Plight me the full assurance of your faith;
 That my most jealous and too doubtful soul
 May live at peace: He shall conceal it,
 Whiles⁴ you are willing it shall come to note;
 What time we will our celebration keep
 According to my birth.—What do you say?

SEB. I'll follow this good man, and go with you;
 And, having sworn truth,⁵ ever will be true.

OLI. Then lead the way, good father;—And
 heavens so shine,⁶
 That they may fairly note this act of mine! [*Exeunt.*]

ACT V. SCENE I.

The Street before Olivia's House.

Enter Clown, and FABIAN.

FAB. Now, as thou lovest me, let me see his letter.

³ *Into the chantry by:] Chuntries* (says Cowel in his *Law Dictionary*) are usually little chapels, or particular altars, in some cathedral or parochial church; and endowed with revenues for the maintenance of one or more priests, whose office it is to sing masses for the souls of their founders, &c. STEEVENS.

⁴ *Whiles—]* is *until*. This word is still so used in the northern countries. It is, I think, used in this sense in the preface to the *Accidence*. JOHNSON.

Almost throughout the old copies of Shakspeare, *whiles* is given us instead of *while*. Mr. Rowe, the first reformer of his spelling, made the change. STEEVENS.

It is used in this sense in Tarleton's *News out of Purgatorie*. See the novel at the end of *The Merry Wives of Windsor*. MALONE.

⁵ *—truth,]* *Truth* is *fidelity*. JOHNSON.

⁶ *—heavens so shine, &c.]* Alluding perhaps to a superstitious supposition, the memory of which is still preserved in a proverbial saying: "*Happy is the bride upon whom the sun shines, and blessed the corpse upon which the rain falls.*" STEEVENS.

CLO. Good master Fabian, grant me another request.

FAB. Any thing.

CLO. Do not desire to see this letter.

FAB. That is, to give a dog, and, in recompence, desire my dog again.

Enter DUKE, VIOLA, and Attendants.

DUKE. Belong you to the lady Olivia, friends?

CLO. Ay, fir; we are some of her trappings.

DUKE. I know thee well; How dost thou, my good fellow?

CLO. Truly, fir, the better for my foes, and the worse for my friends.

DUKE. Just the contrary; the better for thy friends.

CLO. No, fir, the worse.

DUKE. How can that be?

CLO. Marry, fir, they praise me, and make an as of me; now my foes tell me plainly, I am an as: so that by my foes, fir, I profit in the knowledge of myself; and by my friends I am abused: so that, conclusions to be as kisses, if your four negatives make your two affirmatives,⁷ why, then the worse for my friends, and the better for my foes.

DUKE. Why, this is excellent.

⁷ — conclusions to be as kisses, if your four negatives make your two affirmatives,] One cannot but wonder, that this passage should have perplexed the commentators. In Marlowe's *Lust's Dominion*, the Queen says to the Moor:

"— Come, let's kisse."

Moor. "Away, away."

Queen. "No, no, sayes, I; and twice away, sayes stay."

Sir Philip Sidney has enlarged upon this thought in the sixty-third stanza of his *Astrophel and Stella*. FARMER.

CLO. By my troth, fir, no; though it please you to be one of my friends.

DUKE. Thou shalt not be the worse for me; there's gold.

CLO. But that it would be double-dealing, fir, I would you could make it another.

DUKE. O, you give me ill counsel.

CLO. Put your grace in your pocket, fir, for this once, and let your flesh and blood obey it.

DUKE. Well, I will be so much a sinner to be a double dealer; there's another.

CLO. *Primo, secundo, tertio*, is a good play; and the old saying is, the third pays for all: the *triplex*, fir, is a good tripping measure; or the bells of St. Bennet,⁸ fir, may put you in mind; One, two, three.

⁸ — or the bells of St. Bennet, fir, may put you in mind;] That is, if the other arguments I have used are not sufficient, the bells of St. Bennet, &c. MALONE.

We should read — “as the bells of St. Bennet,” &c. instead of or. M. MASON.

When in this play Shakspeare mentioned the *bed of Ware*, he recollected that the scene was in Illyria, and added, *in England*; but his sense of the same impropriety could not restrain him from the bells of St. Bennet. JOHNSON.

Shakspeare's improprieties and anachronisms are surely venial in comparison with those of contemporary writers. Lodge, in his *True Tragedies of Marius and Sylla*, 1594, has mentioned the *razors of Palermo* and *St. Paul's steeple*, and has introduced a *Frenchman*, named *Don Pedro*, who, in consideration of receiving *forty crowns*, undertakes to poison Marius. Stanyhurst, the translator of four books of Virgil, in 1582, compares Chorcebus to a *bedlamite*, says, that old Priam girded on his sword *Morglay*; and makes Dido tell Æneas, that she should have been contented had she been brought to bed even of a *cockney*.

*Saltem si qua mihi de te suscepta fuisset
Ante fugam soboles* —

“ — yf yeet soom progenye from me

“ Had crawl'd, by thee father'd, yf a *cockney* dandiprat
hopthumb.” STEEVENS.

DUKE. You can fool no more money out of me at this throw: if you will let your lady know, I am hereto speak with her, and bring her along with you, it may awake my bounty further.

CLo. Marry, fir, lullaby to your bounty, till I come again. I go, fir; but I would not have you to think, that my desire of having is the fin of covetousness: but, as you say, fir, let your bounty take a nap, I will awake it anon. [*Exit Clown.*]

Enter ANTONIO, and Officers.

Vio. Here comes the man, fir, that did rescue me.

DUKE. That face of his I do remember well; Yet, when I saw it last, it was besmear'd As black as Vulcan, in the smoke of war: A bawbling vessel was he captain of, For shallow draught, and bulk, unprizable; With which such scathful⁹ grapple did he make With the most noble bottom of our fleet, That very envy, and the tongue of loss, Cry'd fame and honour on him.—What's the matter?

I Off. Orfino, this is that Antonio, That took the Phoenix, and her fraught, from Candy; And this is he, that did the Tiger board, When your young nephew Titus lost his leg: Here in the streets, desperate of shame, and state,² In private brabble did we apprehend him.

Vio. He did me kindness, fir; drew on my side;

⁹ ——— *scathful* —] i. e. mischievous, destructive. So, in Decker's *If this be not a good Play, the Devil is in it*, 1612:

“He mickle *scath* hath done me.”

Again, in *The Pinner of Wakefield*, 1599:

“That offereth *scath* unto the town of Wakefield.”

STEEVENS.

² ——— *desperate of shame, and state*,] Unattentive to his character or his condition, like a desperate man. JOHNSON.

But, in conclusion, put strange speech upon me,
I know not what 'twas, but distraction.

DUKE. Notable pirate! thou salt-water thief!
What foolish boldness brought thee to their mercies,
Whom thou, in terms so bloody, and so dear,²
Hast made thine enemies?

ANT. Orsino, noble sir,
Be pleas'd that I shake off these names you give me;
Antonio never yet was thief, or pirate,
Though, I confess, on base and ground enough,
Orsino's enemy. A witchcraft drew me hither:
That most ingrateful boy there, by your side,
From the rude sea's enrag'd and foamy mouth
Did I redeem; a wreck past hope he was:
His life I gave him, and did thereto add
My love, without retention, or restraint,
All his in dedication: for his sake,
Did I expose myself, pure for his love,
Into the danger of this adverse town;
Drew to defend him, when he was beset:
Where being apprehended, his false cunning,
(Not meaning to partake with me in danger,)
Taught him to face me out of his acquaintance,
And grew a twenty-years-removed thing,
While one would wink; deny'd me mine own purse,
Which I had recommended to his use
Not half an hour before.

VIO. How can this be?

DUKE. When came he to this town?

ANT. To-day, my lord; and for three months be-
fore,
(No interim, not a minute's vacancy,)
Both day and night did we keep company.

² — *and so dear,*] *Dear* is immediate, consequential. So, in *Hamlet*:
"Would I had met my *dearest* foe in heaven," &c. STEEVENS.

Enter OLIVIA and Attendants.

DUKE. Here comes the countess; now heaven walks on earth.—

But for thee, fellow, fellow, thy words are madness:
Three months this youth hath tended upon me;
But more of that anon.—Take him aside.

OLI. What would my lord, but that he may not have,
Wherein Olivia may seem serviceable?—
Cesario, you do not keep promise with me.

VIO. Madam?

DUKE. Gracious Olivia,—

OLI. What do you say, Cesario?—Good my lord,—

VIO. My lord would speak, my duty hushes me.

OLI. If it be aught to the old tune, my lord,
It is as fat and fulsome³ to mine ear,
As howling after musick.

DUKE. Still so cruel?

OLI. Still so constant, lord.

DUKE. What! to perverseness? you uncivil lady,
To whose ingrate and unauspicious altars
My soul the faithfull'st offerings hath breath'd out,
That e'er devotion tender'd! What shall I do?

OLI. Even what it please my lord, that shall become him.

DUKE. Why should I not, had I the heart to do it,
Like to the Egyptian thief, at point of death,
Kill what I love;⁴ a savage jealousy,

³ — as fat and fulsome—] *Fat* means *dull*; so we say a *fat-headed* fellow; *fat* likewise means *gross*, and is sometimes used for *obscene*. JOHNSON.

⁴ *Why should I not, had I the heart to do it, Like to the Egyptian thief, at point of death, Kill what I love;*] In this simile, a particular story is pre-

That sometime favours nobly?—But hear me this:
 Since you to non-regardance cast my faith,
 And that I partly know the instrument
 That screws me from my true place in your favour,
 Live you, the marble-breasted tyrant, still;
 But this, your minion, whom, I know, you love,
 And whom, by heaven I swear, I tender dearly,
 Him will I tear out of that cruel eye,
 Where he sits crowned in his master's spite.—
 Come boy, with me; my thoughts are ripe in mischief:

I'll sacrifice the lamb that I do love,
 To spite a raven's heart within a dove. [Going.

VIO. And I, most jocund, apt, and willingly,
 To do you rest, a thousand deaths would die.

[Following.

OLI. Where goes Cesario?

VIO. After him I love,
 More than I love these eyes, more than my life,
 More, by all mores, than e'er I shall love wife:

suppos'd, which ought to be known to show the justness and propriety of the comparison. It is taken from *Heliodorus's Ethiopics*, to which our author was indebted for the allusion. This Egyptian thief was Thyamis, who was a native of Memphis, and at the head of a band of robbers. Theagenes and Chariclea falling into their hands, Thyamis fell desperately in love with the lady, and would have married her. Soon after, a stronger body of robbers coming down upon Thyamis's party, he was in such fears for his mistress, that he had her shut into a cave with his treasure. It was customary with those barbarians, when they despaired of their own safety, first to make away with those whom they held dear, and desired for companions in the next life. Thyamis, therefore, benetted round with his enemies, raging with love, jealousy, and anger, went to his cave; and calling aloud in the Egyptian tongue, so soon as he heard himself answer'd toward the cave's mouth by a Grecian, making to the person by the direction of her voice, he caught her by the hair with his left hand, and (supposing her to be Chariclea) with his right hand plunged his sword into her breast. THEOBALD.

IF I do feign, you witnesses above,
Punish my life, for tainting of my love!

OLI. Ah me, detested! how am I beguil'd!

VIO. Who does beguile you? who does do you wrong?

OLI. Hast thou forgot thyself? Is it so long?—
Call forth the holy father. [*Exit an Attendant.*]

DUKE. Come, away. [*To VIO.*]

OLI. Whither my lord?—Cesario, husband, stay.

DUKE. Husband?

OLI. Ay, husband; Can he that deny?

DUKE. Her husband, firrah?

VIO. No, my lord, not I.

OLI. Alas, it is the baseness of thy fear,
That makes thee strangle thy propriety;
Fear not, Cesario, take thy fortunes up;
Be that thou know'st thou art, and then thou art
As great as that thou fear'st.—O, welcome, father!

Re-enter Attendant, and Priest.

Father, I charge thee, by thy reverence,
Here to unfold (though lately we intended
To keep in darkness, what occasion now
Reveals before 'tis ripe,) what thou dost know,
Hath newly past between this youth and me.

PRIEST. A contract of eternal bond of love,
Confirm'd by mutual joinder of your hands,

—strangle thy propriety:] *Suppress, or disown thy property.* MALONE.

So, in *Macbeth*:
"And yet dark night strangles the travelling lamp," STEEVENS.

A contract of eternal bond of love,] So, in *A Midsummer Night's Dream*:

"The sealing day between my love and me,
"For everlasting bond of fellowship." MALONE.

Attested by the holy close of lips,
 Strengthen'd by interchangement of your rings;⁶
 And all the ceremony of this compact
 Seal'd in my function, by my testimony:
 Since when, my watch hath told me, toward my
 grave,
 I have travell'd but two hours.

DUKE. O, thou dissembling cub! what wilt thou be,
 When time hath sow'd a grizzle on thy case?⁷
 Or will not else thy craft so quickly grow,
 That thine own trip shall be thine overthrow?
 Farewel, and take her; but direct thy feet,
 Where thou and I henceforth may never meet.

VIO. My lord, I do protest,—

OLI. O, do not swear;
 Hold little faith, though thou hast too much fear.

Enter SIR ANDREW AGUE-CHEEK, with his head broke.

SIR AND. For the love of God, a furgeon; send
 one presently to Sir Toby.

OLI. What's the matter?

SIR AND. He has broke my head acrofs, and has

⁶ ——— *interchangement of your rings;*] In our ancient marriage ceremony, the man received as well as gave a ring. This custom is exemplified by the following circumstance in Thomas Lupton's *First Booke of Notable Things*, 4^o. bl. 1. "If a marryed man bee let or hyndered through inchauntment, forcery, or witchcraft, from the acte of generation, let him make water through *his maryage ring*, and he shall be loosed from the same, and their doinges shall have no further power in him." STEEVENS.

⁷ ——— *case?*] *Case* is a word used contemptuously for *skin*. We yet talk of a *fox-case*, meaning the stuffed skin of a fox. JOHNSON.

So, in Cary's *Present State of England*, 1626: "Queen Elizabeth asked a knight named Young, how he liked a company of brave ladies?—He answered, as I like my silver-haired conies at home; the *cases* are far better than the bodies." MALONE.

given fir Toby a bloody coxcomb too: for the love of God, your help: I had rather than forty pound, I were at home.

OLI. Who has done this, fir Andrew?

SIR AND. The count's gentleman, one Cefario: we took him for a coward, but he's the very devil incardinate.

DUKE. My gentleman, Cefario?

SIR AND. Od's lifelings, here he is:—You broke my head for nothing; and that that I did, I was set on to do't by fir Toby.

VIO. Why do you speak to me? I never hurt you: You drew your sword upon me, without cause; But I bespake you fair, and hurt you not.

SIR AND. If a bloody coxcomb be a hurt, you have hurt me; I think, you set nothing by a bloody coxcomb.

Enter SIR TOBY BELCH, drunk, led by the Clown.

Here comes fir Toby halting, you shall hear more: but if he had not been in drink, he would have tickled you othergates than he did.

DUKE. How now, gentleman? how is't with you?

SIR TO. That's all one; he has hurt me, and there's the end on't.—Sot, did'st see Dick surgeon, sot?

CLO. O he's drunk, fir Toby, an hour ago; his eyes were set at eight i'the morning.

SIR TO. Then he's a rogue. After a passy-measure, or a pavin,⁸ I hate a drunken rogue.

⁸ *Then he's a rogue. After a passy-measure, or a pavin, &c.]* The old copy reads—"and a passy measures *panyn*." As the *u* in this word is reversed, the modern editors have been contented to read—"past-measure *painim*."

OLI. Away with him: Who hath made this havock with them?

A passy-measure pavin may, however, mean a *pavin* danced out of time. Sir Toby might call the surgeon by this title, because he was drunk *at a time when he should have been sober*, and in a condition to attend on the wounded knight.

This dance, called the *pavyn*, is mentioned by Beaumont and Fletcher in *The Mad Lover*:

“ I’ll pipe him such a *pavan*.”

And, in Stephen Gosson’s *School of Abuse*, containing a pleasant invective against Poets, Pipers, &c. 1579, it is enumerated, as follows, among other dances:

“ Dumps, *pavins*, galliards, measures, fancyes, or newe streynes.” I do not, at last, see how the sense will completely quadrate on the present occasion. Sir W. D’Avenant, in one of his interludes, mentions “ a doleful *pavin*.” In *The Cardinal*, by Shirley, 1652: “ Who then shall dance the *pavin* with Osorio?” Again, in *Tis pity she’s a Whore*, by Ford, 1633: “ I have seen an ass and a mule trot the Spanish *pavin* with a better grace.” Lastly, in Shadwell’s *Virtuoso*, 1676: “ A grave *pavin* or almain, at which the black Tarantula only moved; it danced to it with a kind of grave motion much like the benchers at the revels. STEEVENS.

Bailey’s Dictionary says, *pavan* is the lowest sort of instrumental music; and when this play was written, the *pavin* and the *passa-mezzo* might be in vogue only with the vulgar, as with Falstaff and Doll Tearsheet: and hence sir Toby may mean—he is a rogue, and a mean low fellow. TOLLET.

Ben Jonson also mentions the *pavin*, and calls it a Spanish dance, *Alchemist*, p. 97; [Whalley’s edition] but it seems to come originally from Padua, and should rather be written *pavane*, as a corruption of *paduana*. A dance of that name (*saltatio paduana*) occurs in an old writer, quoted by the annotator on *Rabelais*, B. V. c. 30.

Passy measures is undoubtedly a corruption, but I know not how it should be rectified. TYRWHITT.

The *pavan*, from *pavo* a peacock, is a grave and majestick dance. The method of dancing it was anciently by gentlemen dressed with a cap and sword, by those of the long robe in their gowns, by princes in their mantles, and by ladies in gowns with long trains, the motion whereof in the dance, resembled that of a peacock’s tail. This dance is supposed to have been invented by the Spaniards, and its figure is given with the characters for the step, in the *Orchesographia* of Thoinet Arbeau. Every *pavin* has its galliard, a lighter kind of air, made out of the former, The courrant, the jig, and the hornpipe are sufficiently known at this day.

SIR AND. I'll help you, sir Toby, because we'll be dressed together.

Of the *passamezzo* little is to be said, except that it was a favourite air in the days of Q. Elizabeth. Ligon, in his History of Barbadoes, mentions a *passamezzo* galliard, which in the year 1647, a Padre in that island played to him on the lute; the very same, he says, with an air of that kind which in Shakspeare's play of *Henry IV.* was originally played to Sir John Falstaff and Doll Tearsheet, by Sneak, the musician, there named. This little anecdote Ligon might have by tradition; but his conclusion, that because it was played in a dramatic representation of the history of *Henry IV.* it must be so ancient as his time, is very idle and injudicious.—*Passy-measure* is therefore undoubtedly a corruption from *passamezzo*. SIR J. HAWKINS.

With the help of Sir John Hawkins's explanation of *passy-measure*, I think I now see the meaning of this passage. The second folio reads—*after a passy measures pavin*.—So that I should imagine the following regulation of the whole speech would not be far from the truth:

Then he's a rogue. After a *passy-measure* or a *pavin*, I hate a drunken rogue, i. e. next to a *passy measure* or a *pavin*, &c. It is in character, that Sir Toby should express a strong dislike of serious dances, such as the *passamezzo* and the *pavan* are described to be.

TYRWHITT.

From what has been stated, I think, it is manifest that Sir Toby means only by this quaint expression, that the surgeon is a rogue, and a grave solemn coxcomb. It is one of Shakspeare's unrivalled excellencies, that his characters are always consistent. Even in drunkenness they preserve the traits which distinguished them when sober. Sir Toby, in the first act of this play, shewed himself well acquainted with the various kinds of the dance.

The editor of the second folio, who, when he does not understand any passage, generally cuts the knot, instead of untying it, arbitrarily reads—“*after a passy-measures pavyn I hate a drunken rogue.*” In the same manner, in the preceding speech, not thinking “*an hour ago*” good English, he reads—“*O he's drunk, sir Toby, above an hour ago.*” There is scarcely a page of that copy in which similar interpolations may not be found.

MALONE.

I have followed Mr. Tyrwhitt's regulation, which appears to be well founded on one of the many judicious corrections that stamp a value on the second folio. STEEVENS.

SIR TO. Will you help an afs-head, and a coxcomb, and a knave? a thin-faced knave, a gull?⁹

OLI. Get him to bed, and let his hurt be look'd to.

[*Exeunt* Clown, SIR TOBY, and SIR ANDREW.

Enter SEBASTIAN.

SEB. I am sorry, madam, I have hurt your kinsman;

But, had it been the brother of my blood,
I must have done no less, with wit, and safety.
You throw a strange regard upon me, and
By that I do perceive it hath offended you;
Pardon me, sweet one, even for the vows
We made each other but so late ago.

DUKE. One face, one voice, one habit, and two
persons;
A natural perspective,² that is, and is not.

⁹ — *an afs-head, and a coxcomb, &c.*] I believe, Sir Toby means to apply all these epithets either to the surgeon or Sebastian; and have pointed the passage accordingly. It has been hitherto printed, “Will you help an afs-head,” &c. but why should Sir Toby thus unmercifully abuse himself? MALONE.

As I cannot help thinking that Sir Toby, out of humour with himself, means to discharge these reproaches on the officious Sir Andrew, who also needs the surgeon's help, I have left the passage as I found it. Mr. Malone points it thus: “Will you help?—An afs-head,” &c! STEEVENS.

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JOHNSON.

I apprehend this may be explained by a quotation from a duodecimo book called *Humane Industry*, 1661, p. 76 and 77: “It is a pretty art that in a pleated paper and table furrowed or in-

SEB. Antonio, O my dear Antonio!
How have the hours rack'd and tortur'd me,
Since I have lost thee?

ANT. Sebastian are you?

SEB. Fear'st thou that, Antonio?

ANT. How have you made division of yourself?—
An apple, cleft in two, is not more twin
Than these two creatures. Which is Sebastian?

OLI. Most wonderful!

SEB. Do I stand there? I never had a brother:
Nor can there be that deity in my nature,
Of here and every where. I had a sister,
Whom the blind waves and surges have devour'd:—
Of charity,³ what kin are you to me? [To VIOLA.
What countryman? what name? what parentage?

VIOL. Of Messaline: Sebastian was my father;
Such a Sebastian was my brother too,

dented, men make one picture to represent several faces—that being viewed from one place or standing, did shew the head of a Spaniard, and from another, the head of an ass."—"A picture of a chancellor of France presented to the common beholder a multitude of little faces—but if one did look on it through a *perspective*, there appeared only the single pourtraicture of the chancellor himself." Thus that, which is, is not, or in a different position appears like another thing. This seems also to explain a passage in *King Henry V.* Act V. sc. ii: "Yes, my lord, you see them *perspectively*, the cities turn'd into a maid."

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I believe Shakspeare meant nothing more by this *natural perspective*, than a reflection from a glass or mirror. M. MASON.

Perspective certainly means a glass used for optical delusion, or a glass generally. In Franck's *Northern Memoirs*, p. 16, Theophilus, one of the discoursers, says—"he that reads his own heart without a *perspective*, reads all the world." The book was written in 1658. DOUCE.

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"Now, let him speak; 'tis charity, to show," &c.

STEEVENS.

So went he suited to his watery tomb :
 If spirits can assume both form and suit
 You come to fright us.

SEB. A spirit I am, indeed;
 But am in that dimension grossly clad,
 Which from the womb I did participate.
 Were you a woman, as the rest goes even,
 I should my tears let fall upon your cheek,
 And say—Thrice welcome, drowned Viola!

VIO. My father had a mole upon his brow.

SEB. And so had mine.

VIO. And died that day when Viola from her birth
 Had number'd thirteen years.

SEB. O, that record is lively in my soul!
 He finished, indeed, his mortal act,
 That day that made my sister thirteen years.

VIO. If nothing lets to make us happy both,
 But this my masculine usurp'd attire,
 Do not embrace me, till each circumstance
 Of place, time, fortune, do cohere, and jump,
 That I am Viola: which to confirm,
 I'll bring you to a captain in this town,
 Where lie my maiden weeds; by whose gentle help
 I was preserv'd, to serve this noble count:
 All the occurrence² of my fortune since
 Hath been between this lady, and this lord.

SEB. So comes it, lady, you have been mistook:
 [To OLIVIA.

But nature to her bias drew in that.
 You would have been contracted to a maid;
 Nor are you therein, by my life, deceiv'd,
 You are betroth'd both to a maid and man.

² ——— occurrence —] I believe our author wrote—*occurrences*.
 MALONE.

DUKE. Be not amaz'd; right noble is his blood.—
If this be so, as yet the glass seems true,
I shall have share in this most happy wreck:
Boy, thou hast said to me a thousand times,

[To VIOLA.

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And all those swearings keep as true in soul,
As doth that orb'd continent the fire
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Re-enter Clown, with a letter.

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CLO. Truly, madam, he holds Belzebub at the stave's end, as well as a man in his case may do: he has here writ a letter to you, I should have given it you to-day morning; but as a madman's epistles are no gospels, so it skills not much, when they are delivered.

OLI. Open it, and read it.

CLO. Look then to be well edified, when the fool delivers the madman.—*By the Lord, madam,—*

OLI. How now! art thou mad?

CLO. No, madam, I do but read madness: an your ladyship will have it as it ought to be, you must allow vox.⁴

OLI. Pr'ythee, read i'thy right wits.

CLO. So I do, madonna; but to read his right wits,⁵ is to read thus: therefore perpend, my princess, and give ear.

OLI. Read it you, firrah. [To FABIAN.

⁴ ——— *you must allow vox.*] I am by no means certain that I understand this passage, which, indeed, the author of *The Revival* pronounces to have no meaning. I suppose the Clown begins reading the letter in some fantastical manner, on which Olivia asks him, *if he is mad*. No, madam, says he, *I do but barely deliver the sense of this madman's epistle; if you would have it read as it ought to be, that is, with such a frantic accent and gesture as a madman would read it, you must allow vox, i. e. you must furnish the reader with a voice, or, in other words, read it yourself*. But Mr. Malone's explanation, I think, is preferable to mine.

STEEVENS.

The Clown, we may presume, had begun to read the letter in a very loud tone, and probably with extravagant gesticulation. Being reprimanded by his mistress, he justifies himself by saying, *If you would have it read in character, as such a mad epistle ought to be read, you must permit me to assume a frantick tone*.

MALONE.

⁵ ——— *but to read his right wits,*] To represent his present state of mind, is to read a madman's letter, as I now do, like a madman. JOHNSON.

FAB. [reads.] *By the Lord, madam, you wrong me, and the world shall know it: though you have put me into darkness, and given your drunken cousin rule over me, yet have I the benefit of my senses as well as your ladyship. I have your own letter that induced me to the semblance I put on; with the which I doubt not but to do myself much right, or you much shame. Think of me as you please. I leave my duty a little unthought of, and speak out of my injury. The madly-used Malvolio.*

OLI. Did he write this?

CLO. Ay, madam.

DUKE. This favours not much of distraction.

OLI. See him deliver'd, Fabian; bring him hither.

[Exit FABIAN.]

My lord, so please you, these things further thought
on,

To think me as well a sister as a wife,
One day shall crown the alliance on't, so please
you,⁶

Here at my house, and at my proper cost.

DUKE. Madam, I am most apt to embrace your
offer.—

Your master quits you; [To VIOLA.] and, for your
service done him,
So much against the mettle of your sex,⁷

⁶ *One day shall crown the alliance on't, so please you,*] The word *on't*, in this place, is mere nonsense. I doubt not the poet wrote:
—— an't, *so please you.* HEATH.

This is well conjectured; but *on't* may relate to the double character of sister and wife. JOHNSON.

⁷ *So much against the mettle of your sex,*] So much against the weak frame and constitution of woman. *Mettle* is used by our author in many other places for *spirit*; and as *spirit* may be either high or low, *mettle* seems here to signify natural *timidity*, or *deficiency of spirit*. Shakspeare has taken the same licence in *All's well that ends well*:

So far beneath your soft and tender breeding,
 And since you call'd me master for so long,
 Here is my hand; you shall from this time be
 Your master's mistress.

OLI.

A sister?—you are she.

Re-enter FABIAN, with MALVOLIO.

DUKE. Is this the madman?

OLI.

Ay, my lord, this same:

How now, Malvolio?

MAL.

Madam, you have done me wrong,
 Notorious wrong.

OLI.

Have I, Malvolio? no.

MAL. Lady, you have. Pray you, peruse that
 letter:

You must not now deny it is your hand,
 Write from it, if you can, in hand, or phrase;
 Or say, 'tis not your seal, nor your invention:
 You can say none of this: Well, grant it then,
 And tell me, in the modesty of honour,
 Why you have given me such clear lights of
 favour;

Bade me come smiling, and cross-garter'd to you,
 To put on yellow stockings, and to frown
 Upon sir Toby, and the lighter^s people:
 And, acting this in an obedient hope,
 Why have you suffer'd me to be imprison'd,
 Kept in a dark house, visited by the priest,

“ 'Tis only *title* thou disdain'st in her—”

i. e. the *want* of title. Again, in *King Richard III*:

“ The *forfeit*, sovereign, of my servant's life—”

that is, the remission of the forfeit. MALONE.

^s — lighter—] People of less dignity or importance.

JOHNSON.

And made the most notorious geck,⁹ and gull,
That e'er invention play'd on? tell me why.

OLI. Alas, Malvolio, this is not my writing,
Though, I confess, much like the character:
But, out of question, 'tis Maria's hand.
And now I do bethink me, it was she
First told me, thou wast mad; then cam'st in
smiling,²

And in such forms which here were presuppos'd³
Upon thee in the letter. Pr'ythee, be content:
This practice hath most shrewdly pass'd upon thee;
But, when we know the grounds and authors of it,
Thou shalt be both the plaintiff and the judge
Of thine own cause.

FAB. Good madam, hear me speak;

⁹ — geck,] A fool. JOHNSON.

So, in the vision at the conclusion of *Cymbeline*:

“ And to become the geck and scorn

“ Of th' other's villainy.”

Again, in *Ane verie excellent and delectabill Treatise intituled*
PHILOTUS, &c. 1603:

“ Thocht he be auld, my joy, quhat reck,

“ When he is gane give him ane geck,

“ And take another be the neck.”

Again:

“ The carle that hecht sa weill to treat you,

“ I think fall get ane geck.” STEEVENS.

² — then cam'st in smiling,] i. e. then, *that thou* cam'st in
smiling. MALONE.

I believe the lady means only what she has clearly expressed:
“ — then thou camest in smiling;” not *that* she had been informed
of this circumstance by Maria. Maria's account, in short, was
justified by the subsequent appearance of Malvolio. STEEVENS.

³ — here were presuppos'd—] *Presuppos'd*, for imposed.

WARBURTON.

Presuppos'd rather seems to mean previously pointed out for thy
imitation; or such as it was supposed thou would'st assume after
thou hadst read the letter. The *supposition* was *previous* to the *act*.

STEEVENS.

And let no quarrel, nor no brawl to come,
 Taint the condition of this present hour,
 Which I have wonder'd at. In hope it shall not,
 Most freely I confes, myself, and Toby,
 Set this device against Malvolio here,
 Upon some stubborn and uncourteous parts
 We had conceiv'd against him:⁴ Maria writ
 The letter, at fir Toby's great importance;⁵
 In recompence whereof, he hath married her.
 How with a sportful malice it was follow'd,
 May rather pluck on laughter than revenge;
 If that the injuries be justly weigh'd,
 That have on both sides past.

OLI. Alas, poor fool!⁶ how have they baffled thee?⁷

CLO. Why, *some are born great, some atchieve greatness, and some have greatness thrown upon them.* I was one, fir, in this interlude; one fir Topas, fir; but that's all one:—*By the Lord, fool, I am not mad;*—But do you remember?⁸ *Madam, why laugh*

⁴ *Upon some stubborn and uncourteous parts*
We had conceiv'd against him:] Surely we should rather read
 —conceiv'd in him. TYRWHITT.

⁵ — *at fir Toby's great importance;]* Importance is importunacy,
 importunement. STEEVENS.

⁶ *Alas, poor fool!]* See notes on *King Lear*, Act V. sc. iii.

REED.

⁷ — *how have they baffled thee?]* See Mr. Tollet's note on a
 passage in the first scene of the first act of *King Richard II*:

“ I am disgrac'd, impeach'd, and baffled here.”

STEEVENS.

⁸ *But do you remember? Madam,]* The old copy points this
 passage erroneously:—“ But do you remember, madam,” &c. I
 have followed the regulation proposed in the subsequent note.

STEEVENS.

As the Clown is speaking to Malvolio, and not to Olivia, I
 think this passage should be regulated thus—*but do you remember?*—
Madam, why laugh you, &c. TYRWHITT.

you at such a barren rascal? an you smile not, he's gagg'd: And thus the whirligig of time brings in his revenges.

MAL. I'll be revenged on the whole pack of you.
Exit.

OLI. He hath been most notoriously abus'd.

DUKE. Pursue him, and entreat him to a peace:—
He hath not told us of the captain yet;
When that is known, and golden time convents,⁹
A solemn combination shall be made
Of our dear souls—Mean time, sweet sister,
We will not part from hence.—Cesario, come;
For so you shall be, while you are a man;
But, when in other habits you are seen,
Orsino's mistress, and his fancy's queen. *Exeunt.*

S O N G.

CLO. *When that I was and a little tiny boy,²
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.*

⁹ ——— *convents,*] Perhaps we should read—*consents*. To *convent*, however, is to *assemble*; and therefore, the count may mean, when the happy hour *calls us again together*. STEEVENS.

——— *convents,*] i. e. shall serve, agree, be convenient. DOUCE.

² *When that I was and a little tiny boy, &c.*] Here again we have an old song, scarcely worth correction. 'Gainst *knaves and thieves* must evidently be, against *knave and thief*.—When I was a boy, my folly and mischievous actions were little regarded; but when I came to manhood, men shut their gates against me, as a *knave and a thief*.

Sir Thomas Hanmer rightly reduces the subsequent words, *beds* and *heads*, to the singular number: and a little alteration is still wanting at the beginning of some of the stanzas.

Mr. Steevens observes in a note at the end of *Much ado about Nothing*, that the play had formerly passed under the name of

*But when I came to man's estate,
 With hey, ho, the wind and the rain,
 'Gainst knave and thief men shut their gate,
 For the rain it raineth every day.*

*But when I came, alas! to wive,
 With hey, ho, the wind and the rain,
 By swaggering could I never thrive,
 For the rain it raineth every day.*

*But when I came unto my bed,
 With hey, ho, the wind and the rain,
 With toss-pots still had drunken head,
 For the rain it raineth every day.*

*A great while ago the world begun,
 With hey, ho, the wind and the rain,
 But that's all one, our play is done,
 And we'll strive to please you every day.*

[Exit.

Benedict and Beatrice. It seems to have been the court-fashion to alter the titles. A very ingenious lady, with whom I have the honour to be acquainted, Mrs. Askew of Queen's-Square, has a fine copy of the second folio edition of Shakspeare, which formerly belonged to King Charles I. and was a present from him to his Master of the Revels, Sir Thomas Herbert. Sir Thomas has altered five titles in the list of the plays, to "*Benedick and Beatrice,—Pyramus and Thisby,—Rosalinde,—Mr. Paroles, and Malvolio.*"

It is lamentable to see how far party and prejudice will carry the wisest men, even against their own practice and opinions. Milton, in his *Εικονολατρεα*, censures King Charles for reading "one whom (says he) we well knew was the closet companion of his solitudes, *William Shakspeare.*" FARMER.

I have followed the regulations proposed by Sir T. Hanmer and Dr. Farmer; and consequently, instead of knaves, thieves, beds, and heads, have printed "knave, thief," &c.

Dr. Farmer might have observed, that the alterations of the titles are in his Majesty's own hand-writing, materially differing from Sir Thomas Herbert's, of which the same volume affords more than one specimen. I learn from another manuscript note in it, that *John Lowine* acted *King Henry VIII.* and *John Taylor* the part of *Hamlet*. The book is now in my possession.

To the concluding remark of Dr. Farmer, may be added the following passage from *An Appeal to all rational Men concerning King Charles's Trial*, by John Cooke, 1649: "Had he but studied scripture half so much as *Ben Jonson* or *Shakspeare*, he might have learnt that when Amaziah was settled in the kingdom, he suddenly did justice upon those servants which killed his father Joash," &c. With this quotation I was furnished by Mr. Malone.

A quarto volume of plays attributed to Shakspeare, with the cypher of King Charles II. on the back of it, is preserved in Mr. Garrick's collection.

Though we are well convinced that Shakspeare has written slight ballads for the sake of discriminating characters more strongly, or for other necessary purposes, in the course of his mixed dramas, it is scarce credible, that after he had cleared his stage, he should exhibit his Clown afresh, and with so poor a recommendation as this song, which is utterly unconnected with the subject of the preceding comedy. I do not therefore hesitate to call the nonsensical ditty before us, some buffoon actor's composition, which was accidentally tacked to the Prompter's copy of *Twelfth-Night*, having been casually subjoined to it for the diversion, or at the call, of the lowest order of spectators. In the year 1766, I saw the late Mr. Weston summoned out and obliged to sing *Johnny Pringle and his Pig*, after the performance of Voltaire's *Mahomet*, at the Theatre Royal in Drury-Lane.

STEEVENS.

This play is in the graver part elegant and easy, and in some of the lighter scenes exquisitely humorous. Ague-cheek is drawn with great propriety, but his character is, in a great measure, that of natural fatuity, and is therefore not the proper prey of a satirist. The soliloquy of Malvolio is truly comic; he is betrayed to ridicule merely by his pride. The marriage of Olivia, and the succeeding perplexity, though well enough contrived to divert on the stage, wants credibility, and fails to produce the proper instruction required in the drama, as it exhibits no just picture of life. JOHNSON.

TWELFTH-NIGHT: OR,

*But when I came to man's estate,
 With hey, ho, the wind and the rain,
 'Gainst knave and thief men shut their gate,
 For the rain it raineth every day.*

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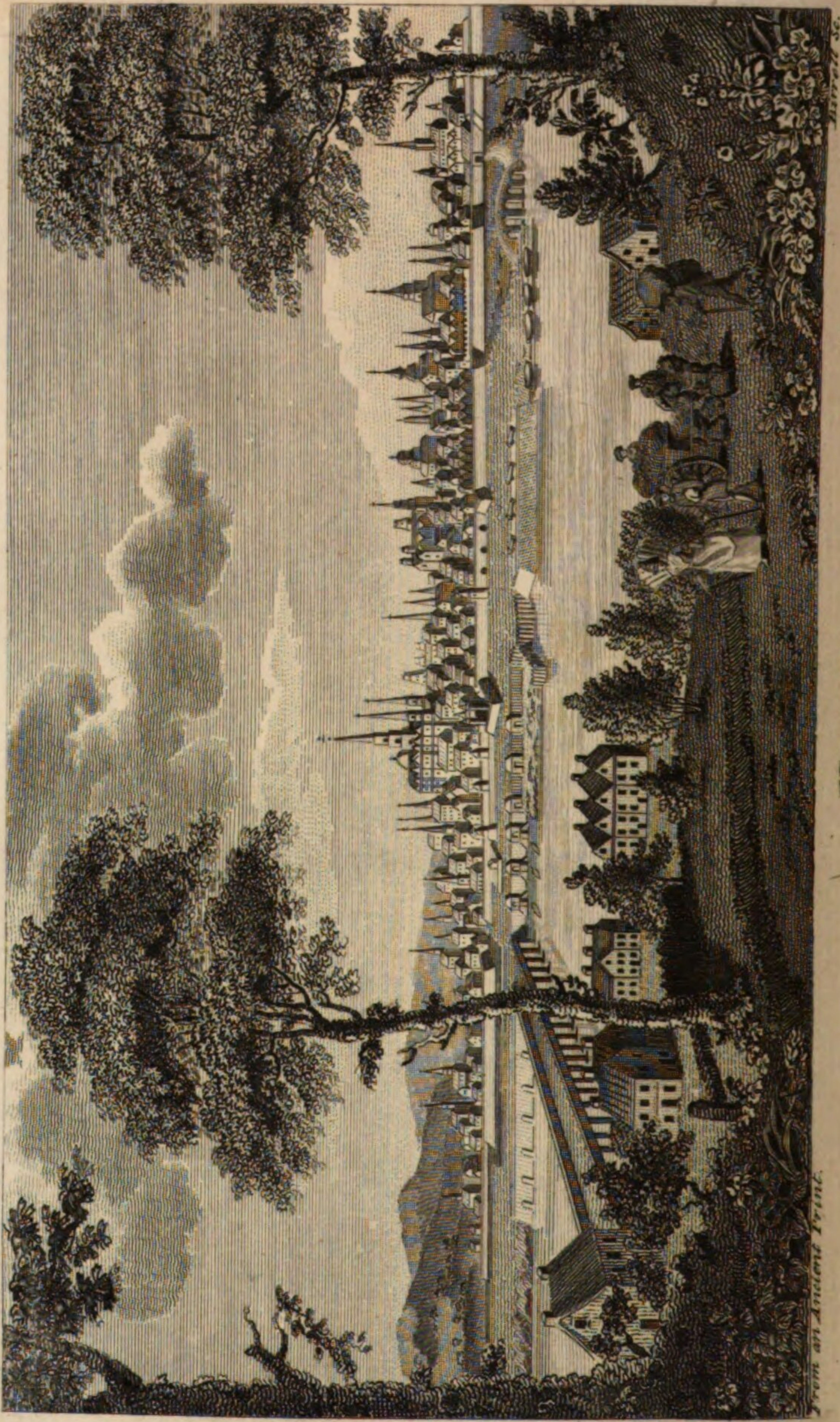
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WHAT YOU WILL

I have followed the instructions of the
Do. Master, and have written, in the
and have, in the same manner, written
The first part of the book is a
into one in the same manner, and
from the same source, and have
more than one hundred. I have
in the same manner, and have
part of the book. The second
To the reader, I have written
following part of the book, and
The third part of the book is
The fourth part of the book is
The fifth part of the book is
The sixth part of the book is
The seventh part of the book is
The eighth part of the book is
The ninth part of the book is
The tenth part of the book is
The eleventh part of the book is
The twelfth part of the book is
The thirteenth part of the book is
The fourteenth part of the book is
The fifteenth part of the book is
The sixteenth part of the book is
The seventeenth part of the book is
The eighteenth part of the book is
The nineteenth part of the book is
The twentieth part of the book is
The twenty-first part of the book is
The twenty-second part of the book is
The twenty-third part of the book is
The twenty-fourth part of the book is
The twenty-fifth part of the book is
The twenty-sixth part of the book is
The twenty-seventh part of the book is
The twenty-eighth part of the book is
The twenty-ninth part of the book is
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The thirty-fifth part of the book is
The thirty-sixth part of the book is
The thirty-seventh part of the book is
The thirty-eighth part of the book is
The thirty-ninth part of the book is
The fortieth part of the book is
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The forty-second part of the book is
The forty-third part of the book is
The forty-fourth part of the book is
The forty-fifth part of the book is
The forty-sixth part of the book is
The forty-seventh part of the book is
The forty-eighth part of the book is
The forty-ninth part of the book is
The fiftieth part of the book is
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The eighty-first part of the book is
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The ninety-sixth part of the book is
The ninety-seventh part of the book is
The ninety-eighth part of the book is
The ninety-ninth part of the book is
The hundredth part of the book is



From an Ancient Print.

VIZITATE

Measure for Measure

1611

M E A S U R E

FOR

M E A S U R E.*

* MEASURE FOR MEASURE.] The story is taken from *Cinthio's Novels*, Decad. 8, Novel 5. POPE.

We are sent to Cinthio for the plot of *Measure for Measure*, and Shakspeare's judgment hath been attacked for some deviations from him in the conduct of it, when probably all he knew of the matter was from *Madam Isabella*, in *The Heptameron* of *Whetstone*, Lond. 4to, 1582.—She reports, in the fourth dayes Exercise, the rare *Historie of Promos and Cassandra*. A marginal note informs us, that *Whetstone* was the author of the *Comedie* on that subject; which likewise had probably fallen into the hands of Shakspeare.

FARMER.

There is perhaps not one of Shakspeare's plays more darkened than this by the peculiarities of its author, and the unskilfulness of its editors, by distortions of phrase, or negligence of transcription.

JOHNSON.

Dr. Johnson's remark is so just respecting the corruptions of this play, that I shall not attempt much reformation in its metre, which is too often rough, redundant, and irregular. Additions and omissions (however trifling) cannot be made without constant notice of them; and such notices, in the present instance, would so frequently occur, as to become equally tiresome to the commentator and the reader.

Shakspeare took the fable of this play from the *Promos and Cassandra* of George Whetstone, published in 1578. See Theobald's note at the end.

A hint, like a seed, is more or less prolific, according to the qualities of the soil on which it is thrown. This story, which in the hands of Whetstone produced little more than barren insipidity, under the culture of Shakspeare became fertile of entertainment. The curious reader will find that the old play of *Promos and Cassandra* exhibits an almost complete embryo of *Measure for Measure*; yet the hints on which it is formed are so slight, that it is nearly as impossible to detect them, as it is to point out in the acorn the future ramifications of the oak.

Whetstone opens his play thus:

Act I. Scene i.

“ Promos, Mayor, Shirife, Sworde bearer: one with a bunche
of keyes: Phallax, *Promos Man*.

“ You officers which now in *Julio* staye,

“ Know you your leadge, the King of *Hungarie*,

“ Sent me to *Promos*, to joyne with you in sway:

“ That styll we may to *Justice* have an eye.

PERSONS represented.

Vincentio, *duke of Vienna.*

Angelo, *lord deputy in the duke's absence.*

Escalus, *an ancient lord, joined with Angelo in the deputation.*

Claudio, *a young gentleman.*

Lucio, *a fantastick.*

Two other like gentlemen.

Varrius,* *a gentleman, servant to the duke.*

Provost.

Thomas, } *two friars.*

Peter,

A justice.

Elbow, *a simple constable.*

Froth, *a foolish gentleman.*

Clown, *servant to Mrs. Over-done.*

Abhorson, *an executioner.*

Barnardine, *a dissolute prisoner.*

Ifabella, *sister to Claudio.*

Mariana, *betrothed to Angelo.*

Juliet, *beloved by Claudio.*

Francisca, *a nun.*

Mistress Over-done, *a bawd.*

Lords, Gentlemen, Guards, Officers, and other Attendants.

SCENE, Vienna.

* Varrius might be omitted, for he is only once spoken to, and says nothing. JOHNSON.

M E A S U R E

FOR

M E A S U R E.

ACT I. SCENE I.

An apartment in the Duke's palace.

Enter DUKE, ESCALUS, Lords, and Attendants.

DUKE. Escalus,—

ESCAL. My lord.

DUKE. Of government the properties to unfold,
Would seem in me to affect speech and discourse;
Since I am put to know,² that your own science,
Exceeds, in that, the lifts³ of all advice

² *Since I am put to know,*] may mean, *I am compelled to acknowledge.*

So, in *King Henry VI.* P. II. sc. i:

“ — had I first been *put to speak* my mind.”

Again, in Drayton's *Legend of Pierce Gaveston*:

“ My limbs were *put to travel* day and night.”

STEEVENS.

³ — *lifts* —] Bounds, limits. JOHNSON.

So, in *Othello*:

“ Confine yourself within a patient *lift*.”

Again, in *Hamlet*:

“ The ocean, over-peering of his *lift*,” —

STEEVENS.

My strength can give you: Then no more remains,
But that to your sufficiency, as your worth is able,
And let them work.⁴ The nature of our people,

⁴ — Then no more remains,

But that to your sufficiency, as your worth is able,

And let them work.] To the integrity of this reading Mr. Theobald objects, and says, *What was Escalus to put to his sufficiency? why, his science: But his science and sufficiency were but one and the same thing. On what then does the relative them depend?* He will have it, therefore, that a line has been accidentally dropp'd, which he attempts to restore thus:

But that to your sufficiency you add

Due diligence, as your worth is able, &c.

Nodum in scirpo querit. And all for want of knowing, that by sufficiency is meant authority, the power delegated by the duke to Escalus. The plain meaning of the word being this: *Put your skill in governing (says the Duke) to the power which I give you to exercise it, and let them work together.* WARBURTON.

Sir Thomas Hanmer having caught from Mr. Theobald a hint that a line was lost, endeavours to supply it thus:

— Then no more remains,

But that to your sufficiency you join

A will to serve us, as your worth is able.

He has, by this bold conjecture, undoubtedly obtained a meaning, but, perhaps, not even in his own opinion, the meaning of Shakspeare.

That the passage is more or less corrupt, I believe every reader will agree with the editors. I am not convinced that a line is lost, as Mr. Theobald conjectures, nor that the change of *but* to *put*, which Dr. Warburton has admitted after some other editor, [Rowe] will amend the fault. There was probably some original obscurity in the expression, which gave occasion to mistake in repetition or transcription. I therefore suspect that the author wrote thus:

— Then no more remains,

But that to your sufficiencies your worth is abled,

And let them work.

Then nothing remains more than to tell you, that your virtue is now invested with power equal to your knowledge and wisdom. Let therefore your knowledge and your virtue now work together. It may easily be conceived how *sufficiencies* was, by an inarticulate speaker, or inattentive hearer, confounded with *sufficiency as*, and how *abled*, a word very unusual, was changed into *able*. For *abled*, however, an authority is not wanting. Lear uses it in the same sense, or

Our city's institutions, and the terms^s

nearly the same with the Duke. As for *sufficiencies*, D. Hamilton in his dying speech, prays that Charles II. *may exceed both the virtues and sufficiencies of his father.* JOHNSON.

The uncommon redundancy, as well as obscurity, of this verse may be considered as evidence of its corruption. Take away the *two first* words, and the sense joins well enough with what went before. *Then* (says the Duke) *no more remains to say:*

*Your sufficiency as your worth is able,
And let them work.*

i. e. *Your skill in government is, in ability to serve me, equal to the integrity of your heart, and let them co-operate in your future ministry.*

The versification requires that either something should be added, or something retrenched. The latter is the easier, as well as the safer task. I join in the belief, however, that a line is lost; and whoever is acquainted with the inaccuracy of the folio, (for of this play there is no other old edition,) will find my opinion justified.

STEEVENS.

Some words seem to be lost here, the sense of which, perhaps, may be thus supplied:

— *then no more remains,
But that to your sufficiency you put
A zeal as willing as your worth is able,
And let them work.*—— TYRWHITT.

I agree with Warburton in thinking that by *sufficiency* the duke means authority, or power; and, if that be admitted, a very slight alteration indeed will restore this passage—the changing the word *is* into *be*. It will then run thus, and be clearly intelligible:

— *Then no more remains,
But that your sufficiency, as your worth, be able,
And let them work.*

That is, you are thoroughly acquainted with your duty, so that nothing more is necessary to be done, but to invest you with power equal to your abilities. M. MASON.

— *Then no more remains,
But that to your sufficiency ** as your worth is able,
And let them work.*

I have not the smallest doubt that the compositor's eye glanced from the middle of the second of these lines to that under it in the MS. and that by this means two half lines have been omitted. The very same error may be found in *Macbeth*, edit. 1632:

182 MEASURE FOR MEASURE.

For common justice, you are as pregnant in,⁶
As art and practice hath enriched any

“ — which, being taught, return,
“ To plague *the ingredients of our poison'd chalice*
“ To our own lips.

instead of

“ — which, being taught, return,
“ To plague the *inventor*. *This even-banded justice*
“ *Commends the ingredients of our poison'd chalice,*” &c.

Again, in *Much ado about Nothing*, edit. 1623, p. 103:

“ And I will break with her. Was't not to this end,” &c.

instead of

“ And I will break with her, *and with her father,*
“ *And thou shalt have her.* Was't not to this end,” &c.

The following passage, in *King Henry IV.* P. I. which is constructed in a manner somewhat similar to the present when corrected, appears to me to strengthen the supposition that two half lines have been lost:

“ Send *danger* from the east unto the west,
“ So *honour* cross it from the north to south,
“ *And let them grapple.*”

Sufficiency is skill in government; ability to execute his office.
And let them work, a figurative expression; *Let them ferment.*

MALONE.

⁵ — *the terms* —] *Terms* mean the technical language of the courts. An old book called *Les Termes de la Ley*, (written in Henry the Eighth's time) was in Shakspeare's days, and is now, the accidence of young students in the law. BLACKSTONE.

⁶ — *the terms*

For *common justice, you are as pregnant in,*] The later editions all give it, without authority,

— *the terms*

Of *justice*, —

and Dr. Warburton makes *terms* signify *bounds* or *limits*. I rather think the Duke meant to say, that Escalus was *pregnant*, that is *ready* and knowing in all the forms of the law, and, among other things, in the *terms* or *times* set apart for its administration.

JOHNSON.

The word *pregnant* is used with this signification in *Ram-Alley*, or *Merry Tricks*, 1611, where a lawyer is represented reading:

“ In tricesimo primo Alberti Magni—

“ 'Tis very cleare—the place is very *pregnant*.”

i. e. very *expressive*, *ready*, or very *big* with *apposite* meaning.

Again,

“ — the proof is most *pregnant*.” STEEVENS.

That we remember: There is our commission,
From which we would not have you warp.—Call
hither,
I say, bid come before us Angelo.—

[Exit an Attendant.]

What figure of us think you he will bear?
For you must know, we have with special soul
Elected him our absence to supply;⁷
Lent him our terror, drest him with our love;
And given his deputation all the organs
Of our own power: What think you of it?

ESCAL. If any in Vienna be of worth
To undergo such ample grace and honour,
It is lord Angelo.

Enter ANGELO.

DUKE. Look, where he comes.

ANG. Always obedient to your grace's will,
I come to know your pleasure.

⁷ For you must know, we have with special soul
Elected him our absence to supply;] By the words *with special
soul elected him*, I believe, the poet meant no more than *that he was
the immediate choice of his heart*.

A similar expression occurs in *Troilus and Cressida*:

“ — with private soul,

“ Did in great Ilion thus translate him to me.”

Again, more appositely, in *The Tempest*:

“ — for several virtues

“ Have I lik'd several women, never any

“ With so full soul, but some defect,” &c. STEEVENS.

Steevens has hit upon the true explanation of the passage; and
might have found a further confirmation of it in *Troilus and Cressida*,
where, speaking of himself, Troilus says,

“ — ne'er did young man fancy

“ With so eternal, and so fix'd a soul.”

To do a thing with all one's soul, is a common expression.

M. MASON.

DUKE. Angelo,
 There is a kind of character in thy life,
 That, to the observer,⁸ doth thy history
 Fully unfold: Thyself and thy belongings⁹
 Are not thine own so proper,² as to waste
 Thyself upon thy virtues, them on thee.³
 Heaven doth with us, as we with torches do;

— *we have with special soul* —] This seems to be only a translation of the usual formal words inserted in all royal grants: —
 “*De gratia nostra speciali, et ex mero motu* —.” MALONE.

⁸ *There is a kind of character in thy life,
 That, to the observer, &c.*] Either this introduction has more solemnity than meaning, or it has a meaning which I cannot discover. What is there peculiar in this, that a man's *life* informs the observer of his *history*? Might it be supposed that Shakspeare wrote this?

There is a kind of character in thy look.

History may be taken in a more diffuse and licentious meaning, for *future occurrences*, or the part of life yet to come. If this sense be received, the passage is clear and proper. JOHNSON.

Shakspeare must, I believe, be answerable for the unnecessary pomp of this introduction. He has the same thought in *Henry IV.* P. II. which affords some comment on this passage before us:

“ There is a history in all men's lives,
 “ Figuring the nature of the times deceas'd:
 “ The which observ'd, a man may prophecy
 “ With a near aim, of the main chance of things
 “ As yet not come to life,” &c. STEEVENS.

On considering this passage, I am induced to think that the words *character* and *history* have been misplaced, and that it was originally written thus:

*There is a kind of history in thy life,
 That to the observer doth thy character
 Fully unfold.*

This transposition seems to be justified by the passage quoted by Steevens from the Second Part of *Henry IV.* M. MASON.

⁹ — *thy belongings* —] i. e. endowments. MALONE.

² *Are not thine own so proper,*] i. e. are not so much thy own property. STEEVENS.

³ — *them on thee.*] The old copy reads — *they* on thee. The emendation was made by Sir T. Hanmer. STEEVENS.

Not light them for themselves: for if our virtues⁴
 Did not go forth of us, 'twere all alike
 As if we had them not. Spirits are not finely
 touch'd,
 But to fine issues:⁵ nor nature never lends⁶
 The smallest scruple of her excellence,
 But, like a thrifty goddess, she determines
 Herself the glory of a creditor,
 Both thanks and use.⁷ But I do bend my speech
 To one that can my part in him advértise;⁸

⁴ ——— for if our virtues, &c.]

“*Paulum sepultæ distat inertie*

“*Celata virtus.*” — HOR. THEOBALD.

Again, in Massinger's *Maid of Honour*:

“Virtue, if not in action, is a vice,

“And, when we move not forward, we go backward.”

Thus, in the Latin adage—*Non progredi est regredi.* STEEVENS.

⁵ ——— to fine issues:] To great consequences; for high purposes. JOHNSON.

⁶ ——— nor nature never lends —] Two negatives, not employed to make an affirmative, are common in our author.

So, in *Julius Cæsar*:

“There is no harm intended to your person,

“Nor to no Roman else.” STEEVENS.

⁷ ——— she determines

Herself the glory of a creditor,

Both thanks and use.] i. e. She (Nature) requires and allots to herself the same advantages that creditors usually enjoy,—thanks for the endowments she has bestowed, and extraordinary exertions in those whom she hath thus favoured, by way of interest for what she has lent.

Use in the phraseology of our author's age, signified interest of money. MALONE.

⁸ ——— I do bend my speech,

To one that can my part in him advértise;] This is obscure. The meaning is, I direct my speech to one who is able to teach me how to govern; my part in him, signifying my office, which I have delegated to him. My part in him advértise; i. e. who knows what appertains to the character of a deputy or viceroy. Can advértise my part in him; that is, his representation of my person. But all these quaintnesses of expression, the Oxford editor seems

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Hold therefore, Angelo;⁹
 In our remove, be thou at full ourself;
 Mortality and mercy in Vienna
 Live in thy tongue and heart: Old Escalus,
 Though first in question,² is thy secondary:
 Take thy commission.

sworn to extirpate; that is, to take away one of Shakspeare's characteristic marks; which, if not one of the comeliest, is yet one of the strongest. So he alters this to,

To one that can, in my part me advertise.
 A better expression indeed, but, for all that, none of Shakspeare's.
 WARBURTON.

I know not whether we may not better read,—

One that can, my part to him advertise.

One that can *inform himself* of that which it would be otherwise *my part* to tell him. JOHNSON.

To *advertise* is used in this sense, and with Shakspeare's accentuation, by Chapman, in his version of the 11th Book of the *Odyssey*:

“Or, of my father, if thy royal ear

“Hath been *advértis'd*——.” STEEVENS.

I believe, the meaning is,—I am talking to one who is himself already sufficiently conversant with the nature and duties of my office;—of that *office, which I have now delegated to him.* So, in *Timon of Athens*:

“It is our *part*, and promise to the Athenians,

“To speak with Timon.” MALONE.

⁹ *Hold therefore, Angelo;*] That is, continue to be Angelo; bold as thou art. JOHNSON.

I believe that—*Hold therefore, Angelo;* are the words which the Duke utters on tendering his commission to him. He concludes with—*Take thy commission.* STEEVENS.

If a full point be put after *therefore*, the Duke may be understood to speak of himself. *Hold therefore*, i. e. Let me therefore hold, or stop. And the sense of the whole passage may be this.—The Duke, who has begun an exhortation to Angelo, checks himself thus: “But I am speaking *to one, that can in him* [in or by himself] apprehend *my part* [all that I have to say]: I will therefore say no more [on that subject].” He then merely signifies to Angelo his appointment. TYRWHITT.

² ——— *first in question,*] That is, first called for; first appointed.
 JOHNSON.

ANG. Now, good my lord,
Let there be some more test made of my metal,
Before so noble and so great a figure
Be stamp'd upon it.

DUKE. No more evasion:
We have with a leaven'd and prepared choice³
Proceeded to you; therefore take your honours.
Our haste from hence is of so quick condition,
That it prefers itself, and leaves unquestiō'd
Matters of needful value. We shall write to you,
As time and our concernings shall impōrtune,
How it goes with us; and do look to know
What doth befall you here. So, fare you well:
To the hopeful execution do I leave you
Of your commissions.

ANG. Yet, give leave, my lord,
That we may bring you something on the way.⁴

DUKE. My haste may not admit it;
Nor need you, on mine honour, have to do
With any scruple: your scope is as mine own;⁵
So to enforce, or qualify the laws,
As to your soul seems good. Give me your hand;

³ *We have with a leaven'd and prepared choice* —] *Leaven'd choice* is one of Shakspeare's harsh metaphors. His train of ideas seems to be this: *I have proceeded to you with choice* mature, concocted, fermented, *leavened*. When bread is *leavened* it is left to ferment: a *leavened* choice is therefore a choice not hasty, but considerate; not declared as soon as it fell into the imagination, but suffered to work long in the mind. Thus explained, it suits better with *prepared* than *levelled*. JOHNSON.

⁴ — *bring you something on the way*.] i. e. accompany you. So, in *A Woman kill'd with Kindness*, by Heywood, 1617: "She went very lovingly to *bring him on his way* to horse." And the same mode of expression is to be found in almost every writer of the times. REED.

⁵ — *your scope is as mine own*;] That is, your amplitude of power. JOHNSON.

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I'll privily away: I love the people,
But do not like to stage me to their eyes:⁶
Though it do well, I do not relish well
Their loud applause, and *aves* vehement;
Nor do I think the man of safe discretion,
That does affect it. Once more, fare you well.

ANG. The heavens give safety to your purposes!

ESCAL. Lead forth, and bring you back in happiness!

DUKE. I thank you: Fare you well. [*Exit.*

ESCAL. I shall desire you, sir, to give me leave
To have free speech with you; and it concerns me
To look into the bottom of my place:
A power I have; but of what strength and nature
I am not yet instructed.

ANG. 'Tis so with me:—Let us withdraw together,
And we may soon our satisfaction have
Touching that point.

ESCAL. I'll wait upon your honour. [*Exeunt.*

SCENE II.
A Street.

Enter Lucio, and two Gentlemen.

LUCIO. If the duke, with the other dukes, come
not to composition with the king of Hungary, why,
then all the dukes fall upon the king.

⁶ ——— to stage me to their eyes:] So, in one of Queen Elizabeth's speeches to parliament, 1586: "We princes, I tel you, are set on stages, in the sight and viewe of all the world," &c. See *The Copy of a Letter to the Right Honourable the Earle of Leycester, &c.* 4to. 1586. STEEVENS.

1 GENT. Heaven grant us its peace, but not the king of Hungary's!

2 GENT. Amen.

LUCIO. Thou concludest like the sanctimonious pirate, that went to sea with the ten commandments, but scraped one out of the table.

2 GENT. Thou shalt not steal?

LUCIO. Ay, that he razed.

1 GENT. Why, 'twas a commandment to command the captain and all the rest from their functions; they put forth to steal: There's not a soldier of us all, that, in the thanksgiving before meat, doth relish the petition well that prays for peace.

2 GENT. I never heard any soldier dislike it.

LUCIO. I believe thee; for, I think, thou never wast where grace was said.

2 GENT. No? a dozen times at least.

1 GENT. What? in metre?

LUCIO. In any proportion,⁸ or in any language.

1 GENT. I think, or in any religion.

LUCIO. Ay! why not? Grace is grace, despite of all controversy:⁹ As for example; Thou thyself art a wicked villain, despite of all grace.

⁷ — in metre?] In the primers there are metrical graces, such as, I suppose, were used in Shakspeare's time. JOHNSON.

⁸ In any proportion, &c.] *Proportion* signifies *measure*; and refers to the question, *What? in metre?* Warburton.

This speech is improperly given to *Lucio*. It clearly belongs to the *second Gentleman*, who had heard grace "a dozen times at least." Ritson.

⁹ *Grace is grace, despite of all controversy:*] Satirically insinuating, that the *controversies* about *grace* were so intricate and endless, that the disputants unsettled every thing but this, that *grace was grace*; which, however, in spite of controversy, still remained certain. Warburton.

I GENT. Well, there went but a pair of sheers between us.²

LUCIO. I grant; as there may between the lists and the velvet: Thou art the list.

I GENT. And thou the velvet: thou art good velvet; thou art a three-pil'd piece, I warrant thee: I had as lief be a list of an English kersey, as be pil'd, as thou art pil'd, for a French velvet.³ Do I speak feelingly now?

I am in doubt whether Shakspeare's thoughts reached so far into ecclesiastical disputes. Every commentator is warped a little by the tract of his own profession. The question is, whether the second gentleman has ever heard grace. The first gentleman limits the question to *grace in metre*. Lucio enlarges it to *grace in any form or language*. The first gentleman, to go beyond him, says, or *in any religion*, which Lucio allows, because the nature of things is unalterable; grace is as immutably grace, as his merry antagonist is a *wicked villain*. Difference in religion cannot make a *grace* not to be *grace*, a *prayer* not to be *holy*; as nothing can make a *villain* not to be a *villain*. This seems to be the meaning, such as it is. JOHNSON.

² — *there went but a pair of sheers between us.*] We are both of the same piece. JOHNSON.

So, in *The Maid of the Mill*, by Beaumont and Fletcher:—
“There went but a pair of sheers and a bodkin, between them.”

STEEVENS.

The same expression is likewise found in Marston's *Malcontent*, 1604: “*There goes but a pair of sheers betwixt an emperor and the son of a bagpiper; only the dying, dressing, pressing, and glossing, makes the difference.*” MALONE.

³ — *pill'd, as thou art pil'd, for a French velvet.*] The jest about the pile of a French velvet, alludes to the loss of hair in the French disease, a very frequent topick of our author's jocularities. Lucio finding that the gentleman understands the distemper so well, and mentions it so *feelingly*, promises to remember to drink his *health*, but to forget to *drink after him*. It was the opinion of Shakspeare's time, that the cup of an infected person was contagious. JOHNSON.

The jest lies between the similar sound of the words *pill'd* and *pil'd*. This I have elsewhere explained, under a passage in *Henry VIII*:

“*Pill'd* priest thou liest.” STEEVENS.

LUCIO. I think thou dost; and, indeed, with most painful feeling of thy speech: I will, out of thine own confession, learn to begin thy health; but, whilst I live, forget to drink after thee.

1 GENT. I think, I have done myself wrong; have I not?

2 GENT. Yes, that thou hast; whether thou art tainted, or free.

LUCIO. Behold, behold, where madam Mitigation comes!⁴ I have purchased as many diseases under her roof, as come to—

2 GENT. To what, I pray?

1 GENT. Judge.

2 GENT. To three thousand dollars a year.⁵

1 GENT. Ay, and more.

LUCIO. A French crown more.⁶

⁴ *Behold, behold, where madam Mitigation comes!*] In the old copy this speech and the next but one, are attributed to Lucio. The present regulation was suggested by Mr. Pope. What Lucio says afterwards, “A French crown more,” proves that it is right. He would not utter a sarcasm against himself. MALONE.

⁵ *To three thousand dollars a-year.*] A quibble intended between *dollars* and *dolours*. HANMER.

The same jest occurred before in *The Tempest*. JOHNSON.

⁶ *A French crown more.*] Lucio means here not the piece of money so called, but that *venereal* scab, which among the surgeons is styled *corona Veneris*. To this, I think, our author likewise makes Quince allude in *A Midsummer Night's Dream*:

“Some of your French crowns have no hair at all; and then you will play bare-faced.”

For where these eruptions are, the skull is carious, and the party becomes bald. THEOBALD.

So, in *The Return from Parnassus*, 1606:

“I may chance indeed to give the world a bloody nose; but it shall hardly give me a crack'd crown, though it gives other poets French crowns.”

I GENT. Thou art always figuring diseases in me: but thou art full of error; I am sound.

LUCIO. Nay, not as one would say, healthy; but so sound, as things that are hollow: thy bones are hollow; ⁷ impiety has made a feast of thee.

Enter Bawd.

I GENT. How now? Which of your hips has the most profound sciatica?

BAWD. Well, well; there's one yonder arrested, and carry'd to prison, was worth five thousand of you all.

I GENT. Who's that, I pray thee?

BAWD. Marry, sir, that's Claudio, signior Claudio.

I GENT. Claudio to prison! 'tis not so.

BAWD. Nay, but I know, 'tis so: I saw him arrested; saw him carried away; and, which is more, within these three days his head's to be chopped off.

LUCIO. But, after all this fooling, I would not have it so: Art thou sure of this?

BAWD. I am too sure of it: and it is for getting madam Julietta with child.

LUCIO. Believe me, this may be: he promised to meet me two hours since; and he was ever precise in promise-keeping.

Again, in the Dedication to *Gabriel Harvey's Hunt is up*, 1598:

" — never metst with any requital, except it were some few French crownes, pil'd friers crownes," &c. STEEVENS.

⁷ — thy bones are hollow;] So *Timon*, addressing himself to Phrynia and Timandra:

" Consumptions sow

" In hollow bones of man." STEEVENS.

2 GENT. Besides, you know, it draws something near to the speech we had to such a purpose.

1 GENT. But most of all, agreeing with the proclamation.

LUCIO. Away; let's go learn the truth of it.

[Exeunt LUCIO, and Gentlemen.

BAWD. Thus, what with the war, what with the sweat,⁷ what with the gallows, and what with poverty, I am custom-shrunk. How now? what's the news with you?

Enter Clown.

CLO. Yonder man is carried to prison.

BAWD. Well; what has he done?

CLO. A woman.⁸

⁷ ——— *what with the sweat,*] This may allude to the *sweating sickness*, of which the memory was very fresh in the time of Shakspeare: but more probably to the method of cure then used for the diseases contracted in brothels. JOHNSON.

So, in the comedy of *Doctor Dodypoll*, 1600:

“ You are very moist, sir: did you *sweat* all this, I pray?

“ You have not the *disease*, I hope. STEEVENS.

⁸ ——— *what has he done?*

CLO. *A woman.*] The ancient meaning of the verb to *do*, (though now obsolete) may be guess'd at from the following passages:

“ *Chiron*. Thou hast undone our mother.

“ *Aaron*. Villain, I've *done* thy mother.” *Titus Andronicus*.

Again, in Ovid's *Elegies*, translated by Marlowe, printed at Middlebourg, no date:

“ The strumpet with the stranger will not *do*,

“ Before the room is clear, and door put to.”

Again, in *The Maid's Tragedy*, Act II. *Evadne*, while undressing, says,—

“ I am soon undone.

Dula answers, “ And as soon *done*.”

Hence the name of *Over-done*, which Shakspeare has appropriated to his *barwd*. COLLINS.

BAWD. But what's his offence?

CLO. Groping for trouts in a peculiar river.⁹

BAWD. What, is there a maid with child by him?

CLO. No; but there's a woman with maid by him: You have not heard of the proclamation, have you?

BAWD. What, proclamation, man?

CLO. All houses in the suburbs² of Vienna must be pluck'd down.

BAWD. And what shall become of those in the city?

CLO. They shall stand for seed: they had gone down too, but that a wise burgher put in for them.

BAWD. But shall all our houses of resort in the suburbs be pull'd down?³

⁹ ——— in a peculiar river.] i. e. a river belonging to an individual; not public property. MALONE.

² All houses in the suburbs —] This is surely too general an expression, unless we suppose, that *all* the houses in the suburbs were *bawdy-houses*. It appears too, from what the *bawd* says below, "But shall *all our houses of resort* in the suburbs be pulled down?" that the Clown had been particular in his description of the houses which were to be pulled down. I am therefore inclined to believe that we should read here, *all bawdy-houses*, or *all houses of resort* in the suburbs. TYRWHITT.

³ But shall all our houses of resort in the suburbs be pull'd down?] This will be understood from the Scotch law of *James's* time, concerning *huies* (whores): "that comoun women be put at the utmost endes of townes, queire least perril of fire is." Hence *Ursula* the pig-woman, in *Bartholomew-Fair*: "I, I, gamesters, mock a plain, plump, soft *wench of the suburbs*, do!" FARMER.

So, in *The Malcontent*, 1604, when *Altofront* dismisses the various characters at the end of the play to different destinations, he says to *Macquerelle* the bawd:

" ——— thou unto the suburbs."

Again, in *Ram-Alley*, or *Merry Tricks*, 1611:

"Some fourteen bawds; he kept her in the suburbs."

CLO. To the ground, mistress.

BAWD. Why, here's a change, indeed, in the commonwealth! What shall become of me?

CLO. Come; fear not you: good counsellors lack no clients: though you change your place, you need not change your trade; I'll be your tapster still. Courage; there will be pity taken on you: you that have worn your eyes almost out in the service, you will be considered.

BAWD. What's to do here, Thomas Tapster? Let's withdraw.

CLO. Here comes signior Claudio, led by the provost to prison: and there's madam Juliet.

[*Exeunt.*]

S C E N E III.

The same.

Enter Provost, CLAUDIO, JULIET, *and* Officers;
LUCIO, *and* two Gentlemen.

CLAUD. Fellow, why dost thou show me thus to the world?

Bear me to prison, where I am committed.

PROV. I do it not in evil disposition,
But from lord Angelo by special charge.

CLAUD. Thus can the demi-god, Authority,
Make us pay down for our offence by weight.—

See Martial, where *summaeniana* and *suburbana* are applied to prostitutes. STEEVENS.

The licenced houses of resort at Vienna are at this time all in the suburbs, under the permission of the Committee of Chastity.

S. W.

The words of heaven;—on whom it will, it will;
On whom it will not, so; yet still 'tis just.³

³ *Thus can the demi-god, Authority,*

Make us pay down for our offence by weight.—

The words of heaven;—on whom it will, it will;

On whom it will not, so; yet still 'tis just.]

The sense of the whole is this: *The demi-god Authority, makes us pay the full penalty of our offence, and its decrees are as little to be questioned as the words of heaven, which pronounces its pleasure thus,—I punish and remit punishment according to my own uncontroulable will; and yet who can say, what dost thou?—Make us pay down for our offence by weight,* is a fine expression to signify paying the full penalty. The metaphor is taken from paying money by weight, which is always exact; not so by tale, on account of the practice of diminishing the species. WARBURTON.

I suspect that a line is lost. JOHNSON.

It may be read,—*The sword of heaven.*

Thus can the demi-god Authority,

Make us pay down for our offence, by weight;—

The sword of heaven:—on whom, &c.

Authority is then poetically called *the sword of heaven*, which will spare or punish, as it is commanded. The alteration is slight, being made only by taking a single letter from the end of the word, and placing it at the beginning.

This very ingenious and elegant emendation was suggested to me by the Reverend Dr. Roberts, Provost of Eton; and it may be countenanced by the following passage in *The Cobbler's Prophecy*, 1594:

“In brief, they are *the swords of heaven* to punish.”

Sir W. D'Avenant, who incorporated this play of *Shakspeare* with *Much ado about Nothing*, and formed out of them a Tragi-comedy called *The Law against Lovers*, omits the two last lines of this speech; I suppose, on account of their seeming obscurity.

STEEVENS.

The very ingenious emendation proposed by Dr. Roberts, is yet more strongly supported by another passage in the play before us, where this phrase occurs, (Act III. sc. last):

“He who *the sword of heaven* will bear,

“Should be as holy, as severe.”

Yet I believe the old copy is right. MALONE.

Notwithstanding Dr. Roberts's ingenious conjecture, the text is certainly right. *Authority*, being absolute in Angelo, is finely stiled by Claudio, *the demi-god*. To this uncontroulable power, the poet applies a passage from St. Paul to the Romans, ch. ix.

LUCIO. Why, how now, Claudio? whence comes this restraint?

CLAUD. From too much liberty, my Lucio, liberty:

As surfeit is the father of much fast,
So every scope by the immoderate use
Turns to restraint: Our natures do pursue,
(Like rats that ravin down their proper bane,) ⁴
A thirsty evil; and when we drink, we die. ⁵

LUCIO. If I could speak so wisely under an arrest,
I would send for certain of my creditors: And yet,
to say the truth, I had as lief have the foppery of
freedom, as the morality ⁶ of imprisonment.—
What's thy offence, Claudio?

v. 15, 18, which he properly styles, *the words of heaven*: “for he saith to Moses, I will have mercy on whom I will have mercy,” &c. And again: “Therefore hath he mercy on whom he will have mercy,” &c. HENLEY.

It should be remembered, however, that the poet is here speaking not of *mercy*, but *punishment*. MALONE.

Mr. Malone might have spared himself this remark, had he recollected that the words of St. Paul immediately following, and to which the *&c.* referred, are—“*and whom he will he hardeneth.*” See also the preceding verse. HENLEY.

⁴ *Like rats that ravin down their proper bane,*] To ravin was formerly used for eagerly or voraciously devouring any thing: so in *Wilson's* Epistle to the Earl of Leicester, prefixed to his *Discourse upon Usury*, 1572: “For these bee the greedie cormoraunte wolves indeed, that *ravyn* up both beaste and man.” REED.

Ravin is an ancient word for *prey*. So, in *Noah's Flood*, by Drayton:

“As well of *ravine*, as that chew the cud.” STEEVENS.

⁵ — *when we drink, we die.*] So, in *Revenge for Honour*, by Chapman:

“Like poison'd rats, which when they've swallowed

“The pleasing bane, rest not until they *drink*;

“And can rest then much less, until they burst.”

STEEVENS.

⁶ — *as the morality*—] The old copy has *mortality*. It was corrected by Sir William D'Avenant. MALONE.

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CLAUD. What, but to speak of would offend again.

LUCIO. What is it? murder?

CLAUD. No.

LUCIO. Lechery?

CLAUD. Call it so.

PROV. Away, sir; you must go.

CLAUD. One word, good friend:—Lucio, a word
with you. *[Takes him aside.]*

LUCIO. A hundred, if they'll do you any good.—
Is lechery so look'd after?

CLAUD. Thus stands it with me:—Upon a true
contract,

I got possession of Julietta's bed;⁷
You know the lady; she is fast my wife,
Save that we do the denunciation lack
Of outward order: this we came not to,
Only for propagation of a dower
Remaining in the coffer of her friends;⁸

⁷ *I got possession of Julietta's bed, &c.]* This speech is surely too indelicate to be spoken concerning Juliet, before her face; for she appears to be brought in with the rest, though she has nothing to say. The Clown points her out as they enter; and yet, from Claudio's telling Lucio, *that he knows the lady, &c.* one would think she was not meant to have made her personal appearance on the scene. STEEVENS.

The little seeming impropriety there is, will be entirely removed, by supposing that when Claudio stops to speak to Lucio, the Provost's officers depart with Julietta. RITSON.

Claudio may be supposed to speak to Lucio apart. MALONE.

⁸ “ ——— *this we came not to,*

“ *Only for propagation of a dower*

“ *Remaining in the coffer of her friends;*] This singular mode of expression certainly demands some elucidation. The sense appears to be this. “ *We did not think it proper publicly to celebrate our marriage; for this reason, that there might be no hindrance to the payment of Julietta's portion which was then in the hands of her friends; from whom, therefore, we judged it expedient to conceal our*

From whom we thought it meet to hide our love,
Till time had made them for us. But it chances,
The stealth of our most mutual entertainment,
With character too gross, is writ on Juliet.

LUCIO. With child, perhaps?

CLAUD. Unhappily, even so.
And the new deputy now for the duke,—
Whether it be the fault and glimpse of newness;⁹
Or whether that the body public be
A horse whereon the governor doth ride,
Who, newly in the seat, that it may know
He can command, lets it straight feel the spur:
Whether the tyranny be in his place,
Or in his eminence that fills it up,
I stagger in:—But this new governor
Awakes me all the enrolled penalties,

love till we had gained their favour." Propagation being here used to signify payment, must have its root in the Italian word *pagare*. *Edinburgh Magazine* for November, 1786.

I suppose the speaker means—for the sake of getting such a dower as her friends might hereafter bestow on her, when time had reconciled them to her clandestine marriage. STEEVENS.

Perhaps we should read—*only* for *prorogation*. MALONE.

⁹ ——— *the fault and glimpse of newness*;] *Fault* and *glimpse* have so little relation to each other, that both can scarcely be right: we may read *flash* for *fault*: or, perhaps, we may read,

Whether it be the fault or glimpse ———

That is, whether it be the seeming enormity of the action, or the glare of new authority. Yet the same sense follows in the next lines. JOHNSON.

Fault, I apprehend, does not refer to any enormous act done by the deputy, (as Dr. Johnson seems to have thought,) but to *newness*. The *fault and glimpse* is the same as *the faulty glimpse*. And the meaning seems to be—*Whether it be the fault of newness, a fault arising from the mind being dazzled by a novel authority, of which the new governor has yet had only a glimpse—has yet taken only a hasty survey; or whether, &c.* Shakspeare has many similar expressions. MALONE.

Which have, like unscour'd armour,² hung by the wall

So long, that nineteen zodiacks have gone round,³
And none of them been worn; and, for a name,
Now puts the drowsy and neglected act
Freshly on me; ⁴—'tis, surely, for a name.

LUCIO. I warrant, it is: and thy head stands so tickle⁵ on thy shoulders, that a milk-maid, if she be in love, may sigh it off. Send after the duke, and appeal to him.

CLAUD. I have done so, but he's not to be found. I pr'ythee, Lucio, do me this kind service:

² — like unscour'd armour,] So, in *Troilus and Cressida*:

“Like rusty mail in monumental mockery.” STEEVENS.

³ So long, that nineteen zodiacks have gone round,] The Duke, in the scene immediately following, says:

Which for these fourteen years we have let slip.
THEOBALD.

⁴ — But this new governor
Awakes me all the enrolled penalties
Which have, like unscour'd armour, hung by the wall
So long, —
Now puts the drowsy and neglected act
Freshly on me:] Lord Strafford, in the conclusion of his Defence in the House of Lords, had, perhaps, these lines in his thoughts:

“It is now full two hundred and forty years since any man was touched for this alledged crime, to this height, before myself. — Let us rest contented with that which our fathers have left us; and not awake those sleeping lions, to our own destruction, by raking up a few musty records, that have lain so many ages by the walls, quite forgotten and neglected.” MALONE.

⁵ — so tickle —] i. e. ticklish. This word is frequently used by our old dramatic authors. So, in *The true Tragedy of Marlus and Scilla*, 1594:

“ — lords of Asia
Have stood on tickle terms.”

Again, in *The Widow's Tears*, by Chapman, 1612:

“ — upon as tickle a pin as the needle of a dial.”
STEEVENS.

This day my sister should the cloister enter,
And there receive her approbation:⁶
Acquaint her with the danger of my state;
Implore her, in my voice, that she make friends
To the strict deputy; bid herself assay him;
I have great hope in that: for in her youth
There is a prone and speechless dialect,⁷

⁶ — her approbation:] i. e. enter on her probation, or novitiate. So again, in this play:

“ I, in probation of a sisterhood.” —

Again, in *The Merry Devil of Edmonton*, 1608:

“ Madam, for a twelvemonth’s approbation,

“ We mean to make the trial of our child.” MALONE.

⁷ — prone and speechless dialect,] I can scarcely tell what signification to give to the word *prone*. Its primitive and translated senses are well known. The author may, by a *prone* dialect, mean a dialect which men are prone to regard, or a dialect natural and unforced, as those actions seem to which we are prone. Either of these interpretations is sufficiently strained; but such distortion of words is not uncommon in our author. For the sake of an easier sense, we may read:

— in her youth

There is a pow’r, and speechless dialect,
Such as moves men;

Or thus:

There is a prompt and speechless dialect. JOHNSON.

Prone, perhaps, may stand for *humble*, as a *prone posture* is a posture of supplication.

So, in *The Opportunity*, by Shirley, 1640:

“ You have prostrate language,”

The same thought occurs in *The Winter’s Tale*:

“ The silence often of pure innocence

“ Persuades, when speaking fails.”

Sir W. D’Avenant, in his alteration of the play, changes *prone* to *sweet*. I mention some of his variations, to shew that what appear difficulties to us, were difficulties to him, who, living nearer the time of Shakspeare, might be supposed to have understood his language more intimately. STEEVENS.

Prone, I believe, is used here for *prompt*, *significant*, *expressive* (though speechless), as in our author’s *Rape of Lucrece* it means *ardent*, *head-strong*, rushing forward to its object:

“ O that prone lust should stain so pure a bed!”

Such as moves men; beside, she hath prosperous art
When she will play with reason and discourse,
And well she can persuade.

LUCIO. I pray, she may: as well for the encouragement of the like, which else would stand under grievous imposition;⁸ as for the enjoying of thy life, who I would be sorry should be thus foolishly lost at a game of tick-tack.⁹ I'll to her.

CLAUD. I thank you, good friend Lucio.

LUCIO. Within two hours,—

CLAUD. Come, officer, away. [*Exeunt.*]

S C E N E IV.

A Monastery.

Enter DUKE, and Friar Thomas.

DUKE. No; holy father; throw away that thought;
Believe not that the dribbling dart of love
Can pierce a complete bosom:² why I desire thee

Again, in *Cymbeline*: “Unless a man would marry a gallows, and beget young gibbets, I never saw any one so prone.”

MALONE.

⁸ *Under grievous imposition;*] I once thought it should be *inquisition*, but the present reading is probably right. *The crime would be under grievous penalties imposed.* JOHNSON.

⁹ ——— *lost at a game of tick-tack.*] *Tick-tack* is a game at tables. “*Jouer au tric-trac*,” is used in French, in a wanton sense. MALONE.

The same phrase, in Lucio's sportive sense, occurs in *Lusty Juventus*. STEEVENS.

² *Believe not that the dribbling dart of love
Can pierce a complete bosom:*] Think not that a breast completely armed can be pierced by the dart of love, that comes fluttering without force. JOHNSON.

To give me secret harbour, hath a purpose
More grave and wrinkled than the aims and ends
Of burning youth.

FRI. May your grace speak of it?

DUKE. My holy sir, none better knows than you
How I have ever lov'd the life remov'd;³
And held in idle price to haunt assemblies,
Where youth, and cost, and witlefs bravery⁴ keeps.⁵
I have deliver'd to lord Angelo
(A man of stricture, and firm abstinence,)⁶

³ ——— *the life remov'd*;] i. e. a life of retirement, a life remote, or removed, from the bustle of the world.

So, in the Prologue to Milton's *Masque at Ludlow Castle*: I mean the MS. copy in the Library of Trinity College, Cambridge:

“ ——— I was not sent to court your wonder

“ With distant worlds, and strange *removed* climes.”

STEEVENS.

⁴ ——— *witlefs* bravery —] *Bravery*, in the present instance, signifies *showy dress*. So, in *The Taming of a Shrew*:

“ With scarfs, and fans, and double change of *bravery*.”

STEEVENS.

⁵ ——— *keeps*.] i. e. dwells, resides. In this sense it is still used at Cambridge, where the students and fellows, referring to their collegiate apartments, always say they *keep*, i. e. reside there. REED.

⁶ *A man of stricture, and firm abstinence*,] *Stricture* makes no sense in this place. We should read:

A man of strict ure and firm abstinence.

i. e. a man of the *exactest conduct*, and practised in the subdual of his passions. *Ure* is an old word for use, practice: so *enur'd*, habituated to. WARBURTON.

Stricture may easily be used for *strictness*; *ure* is indeed an old word, but, I think, always applied to things, never to persons.

JOHNSON.

Sir W. D'Avenant, in his alteration of this play, reads, *strictness*. *Ure* is sometimes applied to *persons*, as well as to things. So, in the Old Interlude of *Tom Tyler and his Wife*, 1661:

“ So shall I be sure

“ To keep him in *ure*.”

The same word occurs in *Promos and Cassandra*, 1578:

“ The crafty man oft puts these wrongs in *ure*.”

STEEVENS.

Even like an o'er-grown lion in a cave,
That goes not out to prey : Now, as fond fathers
Having bound up the threat'ning twigs of birch,
Only to stick it in their children's fight,
For terror, not to use ; in time the rod
Becomes more mock'd, than fear'd :⁸ so our de-
crees,

Dead to infliction, to themselves are dead ;
And liberty plucks justice by the nose ;
The baby beats the nurse,⁹ and quite athwart
Goes all decorum.

FRI. It rested in your grace
To unloose this tied-up justice, when you pleas'd :

The latter emendation may derive support from a passage in *Hamlet* :

“ — How stand I then,
“ That have a father kill'd, a mother stain'd,
“ Excitements of my reason and my blood,
“ And let all sleep ? ”

If *slip* be the true reading, (which, however, I do not believe,) the sense may be,—which for these fourteen years we have suffered to pass unnoticed, unobserved ; for so the same phrase is used in *Twelfth Night* :—“ Let him let this matter slip, and I'll give him my horse, grey Capulet.”

Mr. Theobald altered *fourteen* to *nineteen*, to make the Duke's account correspond with a speech of Claudio's in a former scene, but without necessity. Claudio would naturally represent the period during which the law had not been put in practice, greater than it really was. MALONE.

Theobald's correction is misplaced. If any correction is really necessary, it should have been made where Claudio, in a foregoing scene, says *nineteen* years. I am disposed to take the Duke's words. WHALLEY.

⁸ Becomes more mock'd, than fear'd :] *Becomes* was added by Mr. Pope, to restore sense to the passage, some such word having been left out. STEEVENS.

⁹ The baby beats the nurse,] This allusion was borrowed from an ancient print, entitled *The World turn'd upside down*, where an infant is thus employed. STEEVENS.

And it in you more dreadful would have seem'd,
Than in lord Angelo.

DUKE. I do fear, too dreadful :
Sith⁹ 'twas my fault to give the people scope,
'Twould be my tyranny to strike, and gall them,
For what I bid them do : For we bid this be done,
When evil deeds have their permissive pass,
And not the punishment. Therefore, indeed, my
father,
I have on Angelo impos'd the office ;
Who may, in the ambush of my name, strike home,
And yet my nature never in the fight,
To do it slander :² And to behold his sway,
I will, as 'twere a brother of your order,
Visit both prince and people : therefore, I pr'ythee,
Supply me with the habit, and instruct me
How I may formally in person bear³ me

⁹ *Sith*—] i. e. since. STEEVENS.

² *To do it slander :*] The text stood :

So do in slander : —

Sir Thomas Hanmer has very well corrected it thus :

To do it slander :

Yet perhaps less alteration might have produced the true reading :

And yet my nature never, in the fight,

So doing slandered : —

And yet my nature never suffer slander, by doing any open acts of severity. JOHNSON.

The old text stood,

————— in the fight

To do in slander : —

Hanmer's emendation is supported by a passage in *King Henry IV.* P. I :

“ *Do me no slander, Douglas, I dare fight.*” STEEVENS.

Fight seems to be countenanced by the words *ambush* and *strike*.
Sight was introduced by Mr. Pope. MALONE.

³ *———— in person bear —*] Mr. Pope reads,

———— my person bear.

Like a true friar. More reasons for this action,
At our more leisure shall I render you;
Only, this one:—Lord Angelo is precise;
Stands at a guard⁴ with envy; scarce confesses
That his blood flows, or that his appetite
Is more to bread than stone: Hence shall we see,
If power change purpose, what our seemers be.
[*Exeunt.*]

SCENE V.

A Nunnery.

Enter ISABELLA and FRANCISCA.

ISAB. And have you nuns no further privileges?

FRAN. Are not these large enough?

ISAB. Yes, truly: I speak not as desiring more;
But rather wishing a more strict restraint
Upon the sister-hood, the votarists of saint Clare.

LUCIO. Ho! Peace be in this place! [*Within*]

ISAB. Who's that which calls?

Perhaps the word which I have inserted in the text, had dropped out while the sheet was at press. A similar phrase occurs in *The Tempest*:

“ — some good instruction give

“ How I may *bear me* here.”

Sir W. D'Avenant reads, in his alteration of the play:

I may in person a true friar seem.

The sense of the passage (as Mr. Henley observes) is—*How I may demean myself, so as to support the character I have assumed.*

STEEVENS.

⁴ *Stands at a guard—*] Stands on terms of defiance.

JOHNSON.

This rather means, to stand cautiously on his *defence*, than on terms of defiance. M. MASON.

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Than in lord Angelo.

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Sith⁹ 'twas my fault to give the people scope,
'Twould be my tyranny to strike, and gall them,
For what I bid them do : For we bid this be done,
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And not the punishment. Therefore, indeed, my
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And yet my nature never in the fight,
To do it slander :² And to behold his sway,
I will, as 'twere a brother of your order,
Visit both prince and people : therefore, I pr'ythee,
Supply me with the habit, and instruct me
How I may formally in person bear³ me

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STEEVENS.

⁴ *Stands at a guard—*] Stands on terms of defiance.

JOHNSON.

This rather means, to stand cautiously on his *defence*, than on terms of defiance. M. MASON.

FRAN. It is a man's voice: Gentle Isabella,
Turn you the key, and know his business of him;
You may, I may not; you are yet unsworn:
When you have vow'd, you must not speak with
men,

But in the presence of the prioress:
Then, if you speak, you must not show your face;
Or, if you show your face, you must not speak.
He calls again; I pray you, answer him.

[*Exit FRANCISCA.*]

ISAB. Peace and prosperity! Who is't that calls?

Enter LUCIO.

LUCIO. Hail, virgin, if you be; as those cheek-
roses

Proclaim you are no less! Can you so stead me,
As bring me to the sight of Isabella,
A novice of this place, and the fair sister
To her unhappy brother Claudio?

ISAB. Why her unhappy brother? let me ask;
The rather, for I now must make you know
I am that Isabella, and his sister.

LUCIO. Gentle and fair, your brother kindly
greet you:
Not to be weary with you, he's in prison.

ISAB. Woe me! For what?

LUCIO. For that, which, if myself might be his
judge,^s
He should receive his punishment in thanks:
He hath got his friend with child.

^s For that, which, if myself might be his judge,] Perhaps these words were transposed at the press. The sense seems to require— That, for which, &c. MALONE.

ISAB. Sir, make me not your story.⁶

LUCIO.

It is true.

I would not⁷—though 'tis my familiar sin

⁶ — make *me not your story*.] Do not, by deceiving me, make me a subject for a tale. JOHNSON.

Perhaps only, *Do not divert yourself with me, as you would with a story*, do not make me the subject of your drama. Benedick talks of becoming—the *argument* of his own scorn.

Sir W. D'Avenant reads—*scorn* instead of *story*.

After all, the irregular phrase [*me, &c.*] that, perhaps, obscures this passage, occurs frequently in our author, and particularly in the next scene, where Escalus says: “Come *me* to what was done to her.”—“Make *me* not your story,” may therefore signify—*invent not your story on purpose to deceive me*. “*It is true*,” in Lucio's reply, means—*What I have already told you, is true*. STEEVENS.

Mr. Ritson explains this passage, “do not make a *jest of me*.” REED.

I have no doubt that we ought to read (as I have printed,) Sir, *mock* me not:—your story.

So, in *Macbeth*:

“Thou com'st to use thy tongue:—*thy story* quickly.”

In *King Lear* we have—“Pray, do not *mock* me.” I beseech you, Sir, (says Isabel) do not play upon my fears; reserve this idle talk for some other occasion;—proceed at once to your tale. Lucio's subsequent words, [“'Tis true,”—i. e. you are right; I thank you for reminding me;] which, as the text has been hitherto printed, had no meaning, are then pertinent and clear. Mr. Pope was so sensible of the impossibility of reconciling them to what preceded in the old copy, that he fairly omitted them.

What Isabella says afterwards, fully supports this emendation:

“You do blaspheme the good, in *mocking* me.”

I have observed that almost every passage in our author, in which there is either a broken speech, or a sudden transition without a connecting particle, has been corrupted by the carelessness of either the transcriber or compositor. See a note on *Love's Labour's Lost*, Act. II. sc. i:

“A man of—sovereign, peerless, he's esteem'd.”

And another on *Coriolanus*, Act I. sc. iv:

“You shames of Rome! you herd of—Boils and plagues

“Plaster you o'er!” MALONE.

⁷ *I would not*—] i. e. Be assured, I would not mock you. So afterwards: “Do not believe it:” i. e. Do not suppose that I would mock you. MALONE.

I am satisfied with the sense afforded by the old punctuation,

STEEVENS,

With maids to seem the lapwing,⁸ and to jest,
Tongue far from heart,—play with all virgins so :⁹
I hold you as a thing ensky'd, and fainted ;

⁸ ——— 'tis my familiar sin

With maids to seem the lapwing,] The Oxford editor's note on this passage is in these words: *The lapwings fly, with seeming fright and anxiety, far from their nests, to deceive those who seek their young.* And do not all other birds do the same? But what has this to do with the infidelity of a general lover, to whom this bird is compared? It is another quality of the lapwing that is here alluded to, viz. its perpetually flying so low and so near the passenger, that he thinks he has it, and then is suddenly gone again. This made it a proverbial expression to signify a lover's falshood: and it seems to be a very old one; for Chaucer, in his *Plowman's Tale*, says:

“ — And lapwings that well conith lie.” WARBURTON.

The modern editors have not taken in the whole similitude here: they have taken notice of the lightness of a spark's behaviour to his mistress, and compared it to the *lapwing's* hovering and fluttering as it flies. But the chief, of which no notice is taken, is,—“ — and to jest.” (See Ray's *Proverbs*) “ The *lapwing* cries, *tongue far from heart.*” i. e. most farthest from the nest, i. e. She is, as Shakspeare has it here,—*Tongue far from heart.* “ The farther she is from her nest, where her heart is with her young ones, she is the louder, or perhaps all tongue.” SMITH.

Shakspeare has an expression of the like kind, in his *Comedy of Errors*:

“ *Adr.* Far from her nest the *lapwing* cries away ;

“ My heart prays for him, though my tongue do curse.”

We meet with the same thought in Lyly's *Campaspe*, 1584) ; from whence Shakspeare might borrow it :

“ *Alex.* ——— you resemble the *lapwing*, who crieth most where her nest is not, and so, to lead me from espying your love for *Campaspe*, you cry *Timoclea.*” GREY.

⁹ *I would not—though 'tis my familiar sin*

With maids to seem the lapwing, and to jest,

Tongue far from heart,—play with all virgins so: &c.] This passage has been pointed in the modern editions thus :

'Tis true:—*I would not (though 'tis my familiar sin*

With maids to seem the lapwing, and to jest,

Tongue far from heart) play with all virgins so:

I hold you, &c.

According to this punctuation, Lucio is made to deliver a sentiment directly opposite to that which the author intended. *Though*

By your renouncement, an immortal spirit;
And to be talk'd with in sincerity,
As with a saint.

ISAB. You do blaspheme the good, in mocking me.

LUCIO. Do not believe it. Fewness and truth,²
'tis thus:

Your brother and his lover³ have embrac'd:
As those that feed grow full; as blossoming time,⁴

'tis my common practice to jest with and to deceive all virgins, I would not so play with all virgins.

The sense, as I have regulated my text, appears to me clear and easy. 'Tis very true, (says he) *I ought indeed, as you say, to proceed at once to my story. Be assured, I would not mock you. Though it is my familiar practice to jest with maidens, and, like the lapwing, to deceive them by my insincere prattle, though, I say, it is my ordinary and habitual practice to sport in this manner with all virgins, yet I should never think of treating you so; for I consider you, in consequence of your having renounced the world, as an immortal spirit, as one to whom I ought to speak with as much sincerity as if I were addressing a saint.* MALONE.

Mr. Malone complains of a contradiction which I cannot find in the speech of Lucio. He has not said that it is his practice to jest with and deceive *all* virgins. "Though (says he) it is my practice with *maids* to seem the lapwing, I would not play with *all* virgins so;" meaning that she herself is the exception to his usual practice. Though he has treated other women with levity, he is serious in his address to her. STEEVENS.

² Fewness and truth, &c.] i. e. in *few* words, and those true ones. *In few*, is many times thus used by Shakspeare. STEEVENS.

³ Your brother and his lover—] i. e. his mistress; *lover*, in our author's time, being applied to the female as well as the male sex. Thus, one of his poems, containing the lamentation of a deserted maiden, is entitled, "*A Lover's Complaint.*"

So, in Tarleton's *Newes out of Purgatory*, bl. l. no date: "—he spide the fetch, and perceived that all this while this was his *lover's* husband, to whom he had revealed these escapes." MALONE.

⁴ — as blossoming time,
That from the seedness the bare fallow brings
To teeming foison; even so—] As the sentence now stands, it is apparently ungrammatical. I read,
At blossoming time, &c.

That from the feedness the bare fallow brings
To teeming foison; even so her plenteous womb
Expresseth his full tilth and husbandry.

ISAB. Some one with child by him?—My cousin
Juliet?

LUCIO. Is she your cousin?

ISAB. Adoptedly; as school-maids change their
names,
By vain though apt affection.

LUCIO. She it is.

ISAB. O, let him marry her!

LUCIO. This is the point.
The duke is very strangely gone from hence;
Bore many gentlemen, myself being one,
In hand, and hope of action:⁶ but we do learn

That is, *As they that feed grow full, so her womb now at blossoming time, at that time through which the seed time proceeds to the harvest, her womb shows what has been doing.* Lucio ludicrously calls pregnancy *blossoming time*, the time when fruit is promised, though not yet ripe. JOHNSON.

Instead of *that*, we may read—*doth*; and, instead of *brings, bring.* *Foison* is plenty. So, in *The Tempest*:

“——nature should bring forth,

“Of its own kind, all *foison*,” &c.

Teeming foison, is abundant produce. STEEVENS.

The passage seems to me to require no amendment; and the meaning of it is this: “As blossoming time proves the good tillage of the farmer, so the fertility of her womb expresses Claudio’s full tilth and husbandry.” By *blossoming time* is meant, the time when the ears of corn are formed. M. MASON.

This sentence, as Dr. Johnson has observed, is apparently ungrammatical. I suspect two half lines have been lost. Perhaps however an imperfect sentence was intended, of which there are many instances in these plays:—or, *as* might have been used in the sense of *like*. *Tilth* is tillage.

So, in our author’s 3d Sonnet:

“For who is she so fair, whose unear’d womb

“Disdains the tillage of thy husbandry?” MALONE.

⁶ *Bore many gentlemen,——*

In hand, and hope of action:] To bear in hand is a common

By those that know the very nerves of state,
 His givings out were of an infinite distance
 From his true-meant design. Upon his place,
 And with full line⁷ of his authority,
 Governs lord Angelo; a man, whose blood
 Is very snow-broth; one who never feels
 The wanton stings and motions of the sense;
 But doth rebate and blunt his natural edge
 With profits of the mind, study and fast.
 He (to give fear to use⁸ and liberty,
 Which have, for long, run by the hideous law,
 As mice by lions,) hath pick'd out an act,
 Under whose heavy sense your brother's life
 Falls into forfeit: he arrests him on it;
 And follows close the rigour of the statute,
 To make him an example: all hope is gone,
 Unless you have the grace⁹ by your fair prayer
 To soften Angelo: and that's my pith
 Of business² 'twixt you and your poor brother.

ISAB. Doth he so seek his life?

phrase for *to keep in expectation and dependance*; but we should read:

— with *hope of action*. JOHNSON.

So, in *Macbeth*:

“How you were borne in hand,” &c. STEEVENS.

⁷ — *with full line* —] With full extent, with the whole length.
 JOHNSON.

⁸ — *to give fear to use* —] To intimidate *use*, that is, practices long countenanced by *custom*. JOHNSON.

⁹ *Unless you have the grace* —] That is, the acceptableness, the power of gaining favour. So, when she makes her suit, the provost says:

“Heaven give thee moving *graces*!” JOHNSON.

² — *my pith*

Of business —] The inmost part, the main of my message.

JOHNSON.

So, in *Hamlet*:

“And enterprizes of great *pith* and moment.” STEEVENS.

LUCIO. Has censur'd him?
Already; and, as I hear, the provost hath
A warrant for his execution.

ISAB. Alas ! what poor ability's in me
To do him good ?

LUCIO. Affay the power you have.

ISAB. My power! Alas! I doubt,—

LUCIO. Our doubts are traitors,
And make us lose the good we oft might win,
By fearing to attempt: Go to lord Angelo,
And let him learn to know, when maidens sue,
Men give like gods; but when they weep and
 kneel,
All their petitions are as freely theirs⁴
As they themselves would owe them.⁵

ISAB. I'll see what I can do.

LUCIO. But, speedily.

³ *Has censur'd him—*] i. e. sentenced him. So, in *Othello*:

“ ——— to you, lord governor,

"Remains the *censure* of this hellish villain." STEEVENS.

We should read, I think, He *has censured him*, &c. In the Mss. of our author's time, and frequently in the printed copy of these plays, *he has*, when intended to be contracted, is written—*b'as*. Hence probably the mistake here.

So, in *Othello*, 4to. 1622:

“ And it is thought abroad, that ’twixt my sheets

"*H'*as done my office."

Again, in *All's well that ends well*, p. 247, folio 1623, we find *H's* twice, for *He has*. See also *Twelfth-Night*, p. 258, edit. 1623: "—*b's* been told so," for "*he has* been told so."

MALONE.

4 *All their petitions are as freely theirs—*] All their requests are as freely granted to them, are granted in as full and beneficial a manner, as they themselves could wish. The editor of the second folio arbitrarily reads—*as truly theirs*; which has been followed in all the subsequent copies. MALONE.

⁵ ——— *would owe them.*] To *owe*, signifies in this place, as in many others, to possess, to have. STEEVENS.

ISAB. I will about it straight ;
No longer staying but to give the mother⁶
Notice of my affair. I humbly thank you :
Commend me to my brother : soon at night
I'll send him certain word of my success.

LUCIO. I take my leave of you.

ISAB.

Good fir, adieu.

[*Exeunt.*]

ACT II. SCENE I.

A Hall in ANGELO'S House.

*Enter ANGELO, ESCALUS, a Justice, Provost,⁷
Officers, and other Attendants.*

ANG. We must not make a scare-crow of the law,
Setting it up to fear the birds of prey,⁸

⁶ ——— *the mother* —] The abbess, or prioress. JOHNSON.

⁷ *Provost*,] A Provost martial, *Minsbieu* explains, “ *Prevost des mareschaux: Præfectus rerum capitalium, Prætor rerum capitalium.*” REED.

A *provost* is generally the executioner of an army. So, in *The Famous History of Tho. Stukely*, 1605, bl. 1:

“ *Provost*, lay irons upon him, and take him to your charge.”

Again, in *The Virgin Martyr*, by Massinger:

“ Thy *provost*, to see execution done

“ On these base Christians in Cæsarea.” STEEVENS.

A prison for military offenders is at this day, in some places, called the *Prevôt*. MALONE.

The *Provost* here, is not a *military officer*, but a kind of sheriff or gaoler, so called in foreign countries. DOUCE.

⁸ ——— *to fear the birds of prey*,] To *fear* is to *affright*, to *terrify*. So, in *The Merchant of Venice*:

“ ——— this aspect of mine

“ Hath *fear'd* the valiant.” STEEVENS.

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And let it keep one shape, till custom make it
Their perch, and not their terror.

ESCAL. Ay, but yet
Let us be keen, and rather cut a little,
Than fall, and bruise to death:⁹ Alas! this gentle-
man,
Whom I would save, had a most noble father.
Let but your honour know,²
(Whom I believe to be most strait in virtue,)
That, in the working of your own affections,
Had time coher'd with place, or place with wishing,
Or that the resolute acting of your blood
Could have attain'd the effect of your own purpose,
Whether you had not sometime in your life
Err'd in this point which now you censure him,³
And pull'd the law upon you.

⁹ *Than fall, and bruise to death:*] I should rather read *fell*,
i. e. strike down. So, in *Timon of Athens*:

“ — All save thee,

“ *I fell* with curses.” WARBURTON.

Fall is the old reading, and the true one. Shakspeare has used
the same verb active in *The Comedy of Errors*:

“ — as easy may'st thou *fall*

“ A drop of water,” —

i. e. let fall. So, in *As you Like it*:

“ — the executioner

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Than fall, and bruise to death:] i. e. *fall the axe*;—or rather, let
the criminal fall, &c. MALONE.

² *Let but your honour know,*] *To know* is here to *examine*, to
take cognisance. So, in *A Midsummer Night's Dream*:

“ Therefore, fair Hermia, question your desires;

“ *Know* of your youth, examine well your blood.” JOHNSON.

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to be wanting to make this line sense. Perhaps, we should read:

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The sense undoubtedly requires, “ — which now you censure
him *for*,” but the text certainly appears as the poet left it. I have
elsewhere shewn that he frequently uses these elliptical expressions.

MALONE.

ANG. 'Tis one thing to be tempted, Escalus,
Another thing to fall. I not deny,
The jury, passing on the prisoner's life,
May, in the sworn twelve, have a thief or two
Guiltier than him they try: What's open made to
justice,

That justice seizes.⁴ What know the laws,
That thieves do pass on thieves?⁵ 'Tis very preg-
nant,⁶

The jewel that we find, we stoop and take it,
Because we see it; but what we do not see,
We tread upon, and never think of it.
You may not so extenuate his offence,
For I have had⁷ such faults; but rather tell me,
When I, that censure him, do so offend,
Let mine own judgement pattern out my death,
And nothing come in partial. Sir, he must die.

ESCAL. Be it as your wisdom will.

ANG. Where is the provost?

⁴ *That justice seizes.*] For the sake of metre, I think we should read,—seizes on; or, perhaps, we should regulate the passage thus:

Guiltier than him they try: What's open made

To justice, justice seizes. What know, &c. STEEVENS.

⁵ ——— *What know the laws,*

That thieves do pass on thieves?] How can the administrators of the laws take cognizance of what I have just mentioned? How can they know, whether the jurymen who *decide* on the life or death of thieves be themselves as criminal as those whom they try? *To pass on* is a forensick term. MALONE.

So, in *King Lear*, Act III. sc. vii:

“ Though well we may not *pass upon* his life.”

See my note on this passage. STEEVENS.

⁶ *'Tis very pregnant,*] 'Tis plain that we must act with bad as with good; we punish the faults, as we take the advantages that lie in our way, and what we do not see we cannot note.

JOHNSON.

⁷ *For I have had*—] That is, *because, by reason that* I have had such faults. JOHNSON.

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JOHNSON.

⁷ *For I have had*—] That is, *because, by reason that* I have had such faults. JOHNSON.

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PROV. Here, if it like your honour.

ANG. See that Claudio
Be executed by nine to-morrow morning:
Bring him his confessor, let him be prepar'd;
For that's the utmost of his pilgrimage.

[Exit Provost.

ESCAL. Well, heaven forgive him! and forgive
us all!

Some rise by sin, and some by virtue fall:
Some run from brakes of vice, and answer none;
And some condemned for a fault alone.⁸

⁸ *Some rise, &c.*] This line is in the first folio printed in Italics as a quotation. All the folios read in the next line:

Some run from brakes of ice, and answer none.

JOHNSON.

The old reading is, perhaps, the true one, and may mean, *some run away from danger, and stay to answer none of their faults, whilst others are condemned only on account of a single frailty.*

If this be the true reading, it should be printed:

Some run from breaks [i. e. fractures] of ice, &c.

Since I suggested this, I have found reason to change my opinion. A *brake* anciently meant not only a *sharp bit*, a *snaffle*, but also the engine with which farriers confined the legs of such unruly horses as would not otherwise submit themselves to be shod, or to have a cruel operation performed on them. This, in some places, is still called a smith's *brake*. In this last sense, Ben Jonson uses the word in his *Underwoods*:

“And not think he had eat a stake,

“Or were set up in a *brake*.”

And, for the former sense, see *The Silent Woman*, Act IV. Again, for the latter sense, *Buffy d'Ambois*, by Chapman:

“Or, like a strumpet, learn to set my face

“In an eternal *brake*.”

Again, in *The Opportunity*, by Shirley, 1640:

“He is fallen into some *brake*, some wench has tied him by the legs.”

Again, in *Holland's Leaguer*, 1633:

“—— her I'll make

“A stale, to catch this courtier in a *brake*.”

I offer these quotations, which may prove of use to some more fortunate conjecturer; but am able myself to derive very little from them to suit the passage before us.

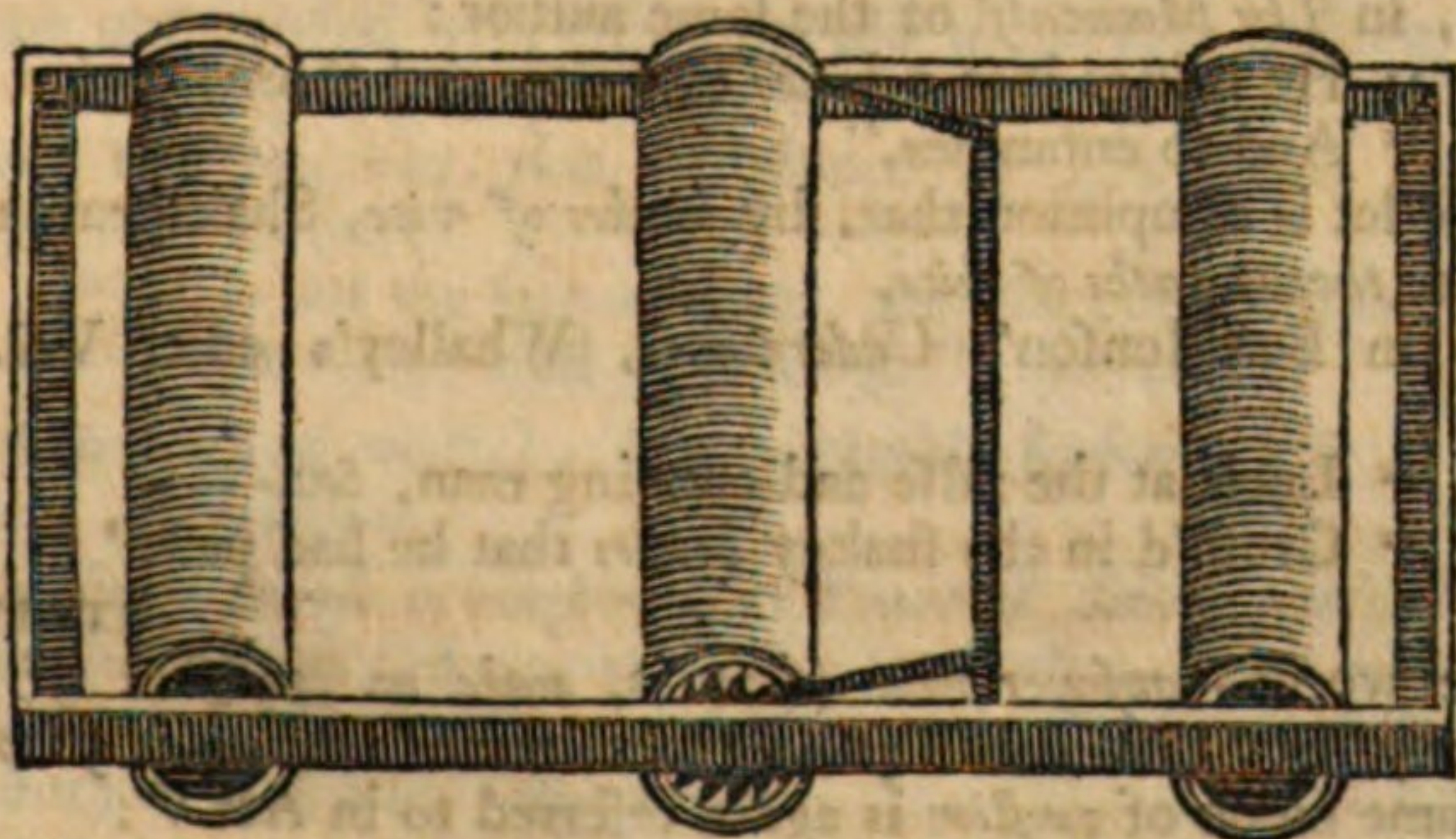
Enter ELBOW, FROTH, Clown, Officers, &c.

ELB. Come, bring them away: if these be good people in a common-weal, that do nothing but use

I likewise find from Holinshed, p. 670, that the *brake* was an engine of torture. "The said Hawkins was cast into the Tower, and at length brought to the *brake*, called the Duke of Excester's daughter, by means of which pain he shewed many things," &c.

"When the Dukes of Exeter and Suffolk (says Blackstone, in his *Commentaries*, Vol. IV. chap. xxv. p. 320, 321,) and other ministers of Hen VI. had laid a design to introduce the civil law into this kingdom as the rule of government, for a beginning thereof they erected a rack for torture; which was called in derision the Duke of Exeter's Daughter, and still remains in the Tower of London, where it was occasionally used as an engine of state, not of law, more than once in the reign of Queen Elizabeth." See Coke's *Instit.* 35. Barrington, 69, 385. and Fuller's *Worthies*, p. 317.

A part of this horrid engine still remains in the Tower, and the following is the figure of it:



It consists of a strong iron frame about six feet long, with three rollers of wood within it. The middle one of these, which has iron teeth at each end, is governed by two stops of iron, and was, probably, that part of the machine which suspended the powers of the rest, when the unhappy sufferer was sufficiently strained by the cords, &c. to begin confession. I cannot conclude this account of it without confessing my obligation to Sir Charles Frederick, who politely condescended to direct my enquiries, while

their abuses in common houses, I know no law :
bring them away.

his high command rendered every part of the Tower accessible to my researches.

I have since observed that, in *Fox's Martyrs*, edit. 1596, p. 1843, there is a representation of the same kind. To this also, Skelton, in his *Why come ye not to Court*, seems to allude :

“ And with a cole rake

“ Bruise them on a *brake*.”

If Shakspeare alluded to this engine, the sense of the contested passage will be : *Some run more than once from engines of punishment, and answer no interrogatories : while some are condemned to suffer for a single trespass.*

It should not, however, be dissembled, that yet a plainer meaning may be deduced from the same words. By *brakes of vice* may be meant a collection, a number, a *thicket* of vices. The same image occurs in Daniel's *Civil Wars*, B. IV :

“ Rushing into the thickest woods of spears,

“ And *brakes* of swords,” &c.

That a *brake* meant a bush, may be known from Drayton's poem on *Moses and his Miracles* :

“ Where God unto the Hebrew spake,

“ Appearing from the burning *brake*.”

Again, in *The Mooncalf* of the same author :

“ He brings into a *brake* of briars and thorn,

“ And so entangles.”

Mr. Tollet is of opinion that, by *brakes of vice*, Shakspeare means only the *thorny paths of vice*.

So, in Ben Jonson's *Underwoods*, Whalley's edit. Vol. VI. p. 367 :

“ Look at the false and cunning man, &c.—

“ Crush'd in the snakey *brakes* that he had past.”

STEEVENS.

The words—*answer none* (that is, *make no confession of guilt*) evidently shew that *brake of vice* here means the *engine of torture*. The same mode of *question* is again referred to in Act V :

“ To the *rack* with him : we'll touze you joint by joint,

“ But we will know this purpose.”

The name of *brake of vice*, appears to have been given this machine, from its resemblance to *that used to subdue vicious horses* ; to which Daniel thus refers :

“ Lyke as the *brake* within the rider's hande

“ Doth *straine* the horse nye *wood* with grief of paine,

“ Not us'd before to come in such a band,” &c.

HENLEY.

ANG. How now, fir! What's your name? and what's the matter?

ELB. If it please your honour, I am the poor duke's constable, and my name is Elbow; I do lean upon justice, fir, and do bring in here before your good honour two notorious benefactors.

ANG. Benefactors? Well; what benefactors are they? are they not malefactors?

ELB. If it please your honour, I know not well what they are: but precise villains they are, that I am sure of; and void of all profanation in the world, that good christians ought to have.

ESCAL. This comes off well;⁹ here's a wise officer.

ANG. Go to: What quality are they of? Elbow is your name? Why dost thou not speak, Elbow?²

CLO. He cannot, fir; he's out at elbow.

I am not satisfied with either the old or present reading of this very difficult passage; yet have nothing better to propose. The modern reading, *vice*, was introduced by Mr. Rowe. In *King Henry VIII.* we have

" 'Tis but the fate of place, and the rough *brake*

" That virtue must go through." MALONE.

⁹ *This comes off well;*] This is nimbly spoken; this is volubly uttered. JOHNSON.

The same phrase is employed in *Timon of Athens*, and elsewhere; but in the present instance it is used ironically. The meaning of it, when seriously applied to speech, is—This is well delivered, this story is well told. STEEVENS.

² *Why dost thou not speak, Elbow?*] Says Angelo to the constable. "He cannot, fir, (quoth the *Clown*,) he's *out at elbow*." I know not whether this quibble be generally understood: he is *out* at the word *elbow*, and *out* at the *elbow* of his coat. The *Constable*, in his account of master *Froth* and the *Clown*, has a stroke at the *Puritans*, who were very zealous against the stage about this time: "Precise villains they are, that I am sure of; and void of all profanation in the world, that good Christians ought to have." FARMER.

ANG. What are you, fir?

ELB. He, fir? a tapster, fir; parcel-bawd;³ one that serves a bad woman; whose house, fir, was, as they say, pluck'd down in the suburbs; and now she professes a hot-house,⁴ which, I think, is a very ill house too.

ESCAL. How know you that?

ELB. My wife, fir, whom I detest⁵ before heaven and your honour,—

ESCAL. How! thy wife?

ELB. Ay, fir; whom, I thank heaven, is an honest woman;—

ESCAL. Dost thou detest her therefore?

ELB. I say, fir, I will detest myself also, as well as she, that this house, if it be not a bawd's house, it is pity of her life, for it is a naughty house.

ESCAL. How dost thou know that, constable?

ELB. Marry, fir, by my wife; who, if she had been a woman cardinally given, might have been accused in fornication, adultery, and all uncleanness there.

ESCAL. By the woman's means?

³ ——— a tapster, fir; parcel-bawd;] This we should now express by saying, *he is half-tapster, half-bawd.* JOHNSON.

Thus, in *King Henry IV. P. II*: “—— a parcel-gilt goblet.” STEEVENS.

⁴ ——— she professes a hot-house,] A hot-house is an English name for a *bagnio*. So, Ben Jonson:

“Where lately harbour'd many a famous whore,

“A purging bill now fix'd upon the door,

“Tells you it is a hot-house: so it may,

“And still be a whore-house.” JOHNSON.

⁵ ——— whom I detest—] He designed to say *protest*. Mrs. Quickly makes the same blunder in *The Merry Wives of Windsor*, Act I. sc. iv.—“But, I *detest*, an honest maid,” &c. STEEVENS.

ELB. Ay, fir, by mistress Overdone's means:⁶ but as she spit in his face, so she defy'd him.

CLO. Sir, if it please your honour, this is not so.

ELB. Prove it before these varlets here, thou honourable man, prove it.

ESCAL. Do you hear how he misplaces?

[To ANGELO.]

CLO. Sir, she came in great with child; and longing (saying your honour's reverence,) for stew'd prunes;⁷ fir, we had but two in the house, which at that very distant time stood, as it were, in a fruit-dish, a dish of some three-pence; your honours have seen such dishes; they are not China dishes,⁸ but very good dishes.

ESCAL. Go to, go to; no matter for the dish, fir.

CLO. No, indeed, fir, not of a pin; you are therein in the right: but, to the point: As I say, this mistress Elbow, being, as I say, with child, and being great belly'd, and longing, as I said, for prunes;

⁶ *Ay, fir, by mistress Overdone's means:]* Here seems to have been some mention made of Froth, who was to be accused, and some words therefore may have been lost, unless the irregularity of the narrative may be better imputed to the ignorance of the constable. JOHNSON.

⁷ *—stew'd prunes;]* *Stewed prunes* were to be found in every brothel.

So, in *Maroccus Exstaticus*, or *Bankes's Bay Horse in a Trance*, 1595: "With this stocke of wenches will this trustie Roger and his Bettrice set up, forsooth, with their pamphlet pots and *stewed prunes*, &c. in a *sinful saucer*," &c.

See a note on the 3d scene of the 3d Act of the First Part of *King Henry IV*. In the old copy *prunes* are spelt, according to vulgar pronunciation, *prewvyns*. STEEVENS.

⁸ *—not China dishes,]* A *China* dish, in the age of Shakspeare, must have been such an uncommon thing, that the Clown's exemption of it, as no utensil in a common brothel, is a striking circumstance in his absurd and tautological deposition.

STEEVENS.

and having but two in the dish, as I said, master Froth here, this very man, having eaten the rest, as I said, and, as I say, paying for them very honestly;—for, as you know, master Froth, I could not give you three pence again.

FROTH. No, indeed.

CLO. Very well: you being then, if you be remember'd, cracking the stones of the foresaid prunes.

FROTH. Ay, so I did, indeed.

CLO. Why, very well: I telling you then, if you be remember'd, that such a one, and such a one, were past cure of the thing you wot of, unless they kept very good diet, as I told you;

FROTH. All this is true.

CLO. Why, very well then.

ESCAL. Come, you are a tedious fool: to the purpose.—What was done to Elbow's wife, that he hath cause to complain of? Come me to what was done to her.

CLO. Sir, your honour cannot come to that yet.

ESCAL. No, fir, nor I mean it not.

CLO. Sir, but you shall come to it, by your honour's leave: And, I beseech you, look into master Froth here, fir; a man of fourscore pound a year; whose father died at Hallowmas:—Was't not at Hallowmas, master Froth?

FROTH. All-hollond eve.

CLO. Why, very well; I hope here be truths: He, fir, sitting, as I say, in a lower chair,⁹ fir;—

⁹ — in a lower chair,] Every house had formerly, among its other furniture, what was called—a *low chair*, designed for the ease of sick people, and, occasionally, occupied by lazy ones. Of these conveniences I have seen many, though, perhaps, at present they are wholly disused. STEVENS.

'twas in the *Bunch of Grapes*, where, indeed, you have a delight to sit: Have you not?

FROTH. I have so; because it is an open room, and good for winter.

CLO. Why, very well then;—I hope here be truths.

ANG. This will last out a night in Russia, When nights are longest there: I'll take my leave, And leave you to the hearing of the cause; Hoping, you'll find good cause to whip them all.

ESCAL. I think no less: Good morrow to your lordship. [Exit ANGELO.]
Now, fir, come on: What was done to Elbow's wife, once more?

CLO. Once, fir? there was nothing done to her once.

ELB. I beseech you, fir, ask him what this man did to my wife.

CLO. I beseech your honour, ask me.

ESCAL. Well, fir; What did this gentleman to her?

CLO. I beseech you, fir, look in this gentleman's face:—Good master Froth, look upon his honour; 'tis for a good purpose: Doth your honour mark his face?

ESCAL. Ay, fir, very well.

CLO. Nay, I beseech you, mark it well.

ESCAL. Well, I do so.

CLO. Doth your honour see any harm in his face?

ESCAL. Why, no.

CLO. I'll be supposed^a upon a book, his face is the worst thing about him: Good then; if his face be the worst thing about him, how could master

^a *I'll be supposed—*] He means *deposed*. MALONE.

Froth do the constable's wife any harm? I would know that of your honour.

ESCAL. He's in the right: Constable, what say you to it?

ELB. First, an it like you, the house is a respected house; next, this is a respected fellow; and his mistress is a respected woman.

CLO. By this hand, sir, his wife is a more respected person than any of us all.

ELB. Varlet, thou liest; thou liest, wicked varlet: the time is yet to come, that she was ever respected with man, woman, or child.

CLO. Sir, she was respected with him before he married with her.

ESCAL. Which is the wiser here? Justice, or Iniquity?³—Is this true?

ELB. O thou caitiff! O thou varlet! O thou wicked Hannibal!⁴ I respected with her, before I was married to her? If ever I was respected with her, or she with me, let not your worship think me the poor duke's officer:—Prove this, thou wicked Hannibal, or I'll have mine action of battery on thee.

³ *Justice, or Iniquity?*] These were, I suppose, two personages well known to the audience by their frequent appearance in the old moralities. The words, therefore, at that time produced a combination of ideas, which they have now lost. JOHNSON.

Justice or Iniquity?] i. e. The Constable or the Fool. Escalus calls the latter *Iniquity*, in allusion to the old *Vice*, a familiar character, in the ancient moralities and dumb-shews. *Justice* may have a similar allusion, which I am unable to explain. *Iniquitie* is one of the personages in the “Worthy interlude of *Kynge Darius*,” 4to. bl. l. no date. And in the First Part of *King Henry IV.* Prince Henry calls Falstaff,—“that reverend *Vice*, that grey *Iniquity*.” RITSON.

⁴ ——— *Hannibal!*] Mistaken by the constable for *Cannibal*.
JOHNSON.

ESCAL. If he took you a box o' the ear, you might have your action of slander too.

ELB. Marry, I thank your good worship for it: What is't your worship's pleasure I shall do with this wicked caitiff?

ESCAL. Truly, officer, because he hath some offences in him, that thou wouldst discover if thou couldst, let him continue in his courses, till thou know'st what they are.

ELB. Marry, I thank your worship for it:—Thou seest, thou wicked varlet now, what's come upon thee; thou art to continue now, thou varlet; thou art to continue.⁵

ESCAL. Where were you born, friend? [*To FROTH.*

FROTH. Here in Vienna, fir.

ESCAL. Are you of fourscore pounds a year?

FROTH. Yes, and't please you, fir.

ESCAL. So.—What trade are you of, fir?

[*To the Clown.*

CLO. A tapster; a poor widow's tapster.

ESCAL. Your mistress's name?

CLO. Mistress Over-done.

ESCAL. Hath she had any more than one husband?

CLO. Nine, fir; Over-done by the last.

ESCAL. Nine!—Come hither to me, master Froth. Master Froth, I would not have you acquainted with tapsters; they will draw you,⁶ master

⁵ — *thou to continue.*] Perhaps Elbow, misinterpreting the language of Escalus, supposes the Clown is to *continue in confinement*; at least, he conceives some severe punishment or other to be implied by the word—*continue*. STEEVENS.

⁶ — *they will draw you,*] *Draw* has here a cluster of senses. As it refers to the tapster, it signifies *to drain, to empty*; as it is

Froth, and you will hang them: Get you gone, and let me hear no more of you.

FROTH. I thank your worship: For mine own part, I never come into any room in a taphouse, but I am drawn in.

ESCAL. Well; no more of it, master Froth: farewell. [*Exit FROTH.*]—Come you hither to me, master tapster; what's your name, master tapster?

CLO. Pompey.⁶

ESCAL. What else?

CLO. Bum, fir.

ESCAL. 'Troth, and your bum is the greatest thing about you;⁷ so that, in the beastliest sence, you are

related to *hang*, it means *to be conveyed to execution on a burdle*. In Froth's answer, it is the same as *to bring along by some motive or power*. JOHNSON.

⁶ *Pompey.*] His mistress, in a preceding scene, calls him *Thomas*.
RITSON.

⁷ ——— *greatest thing about you;*] Greene, in one of his pieces, mentions the "*great bumme of Paris.*"

Again, in *Tyro's Roaring Megge*, 1598:

"Tyro's round breeches have a *cliffe* behind."

STEEVENS.

Harrison, in his *Description of Britain*, prefixed to Holinshed's Chronicle, condemns the excess of apparel amongst his countrymen, and thus proceeds: "Neither can we be more justly burdened with any reproche than inordinate behaviour in apparell, for which most nations deride us; as also for that *we men doe seeme to bestowe most cost upon our arses*, and much more than upon all the rest of our bodies, as women do likewise upon their heads and shoulders." Should any curious reader wish for more information upon this subject, he is referred to "*Strutt's Manners and Customs of the English*," Vol. III. p. 86. DOUCE.

But perhaps an ancient MS. ballad, entitled, *A lamentable complaint of the pore country men againste great hose, for the losse of there cattelles tailes*, Mus. Brit. MS. Harl. 367. may throw further light on the subject. This ballad consists of 41 stanzas. From these the following are selected:

Pompey the great. Pompey, you are partly a bawd,
Pompey, howsoever you colour it in being a tap-

5. " For proude and paynted parragenns,
" And *monstrous breched* beares,
" This realme almost hath cleane distroy'd,
" Which I reporte with teares.—
9. " And chesely those of eache degree
" Who *monstrous hose* delyght,
" As monsters fell, have done to us
" Most grevus hurte and spyte.—
11. " As now of late in lesser thinges
" To furnyshe forth theare pryde,
" With woole, with flaxe, with hare also,
" To make theare *bryches wyde*.
12. " What hurte and damage doth ensue
" And fall upon the poore,
" For want of woll and flax of late
" Which *monstrous hose* devore.—
14. " But heare hath so possessed of late
" The *bryche of every knave*,
" That none one beast nor horse can tell
" Which waye his tale to saufe.—
23. " And that with speede to take awaye
" *Great bryches* as the cause
" Of all this hurte, or ealse to make
" Some sharpe and houlsome lawes,—
39. " So that in fyne the charytie
" Whiche Chrysten men shoulde save,
" By dyvers wayes is blemysht,
" To *boulster breaches* brave.
40. " But now for that noe remedye
" As yet cann wel be founde,
" I wolde that suche as weare this heare
" Weare well and trewly bounde,
41. " With every heare a louse to have,
" To *stufte their bryches* oute;
" And then I trust they wolde not weare
" Nor beare *suche baggs* about."

Finis.

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ster. Are you not? come, tell me true; it shall be the better for you.

CLO. Truly, fir, I am a poor fellow, that would live.

ESCAL. How would you live, Pompey? by being a bawd? What do you think of the trade Pompey? is it a lawful trade?

CLO. If the law would allow it, fir.

ESCAL. But the law will not allow it, Pompey; nor it shall not be allowed in Vienna.

CLO. Does your worship mean to geld and spay all the youth in the city?

ESCAL. No, Pompey.

CLO. Truly, fir, in my poor opinion, they will to't then: If your worship will take order⁷ for the drabs and the knaves, you need not to fear the bawds.

ESCAL. There are pretty orders beginning, I can tell you: it is but heading and hanging.

CLO. If you head and hang all that offend that way but for ten year together, you'll be glad to give out a commission for more heads. If this law hold in Vienna ten year, I'll rent the fairest house in it, after three pence a bay:⁸ If you live to see this come to pass, say, Pompey told you so.

In consequence of a diligent inspection of ancient pictures and prints, it may be pronounced that this ridiculous fashion appeared in the early part of Queen Elizabeth's reign, then declined, and recommenced at the beginning of that of James the First. STEEVENS.

⁷ ———take order——] i. e. take measures. So, in *Othello*:

“Honest Iago hath ta'en order for't.” STEEVENS.

⁸ *I'll rent the fairest house in it, after three pence a bay:*] A bay of building is, in many parts of England, a common term, of which the best conception that ever I could obtain, is, that it is the space between the main beams of the roof; so that a barn crossed twice with beams is a barn of three bays. JOHNSON.

ESCAL. Thank you, good Pompey : and, in requital of your prophecy, hark you,—I advise you, let me not find you before me again upon any complaint whatsoever, no, not for dwelling where you do ; if I do, Pompey, I shall beat you to your tent, and prove a shrewd Cæsar to you ; in plain dealing, Pompey, I shall have you whipt : so for this time, Pompey, fare you well.

CLO. I thank your worship for your good counsel ; but I shall follow it, as the flesh and fortune shall better determine.

Whip me ? No, no ; let carman whip his jade ;
The valiant heart's not whipt out of his trade.

[*Exit.*

ESCAL. Come hither to me, master Elbow ; come hither, master constable. How long have you been in this place of constable ?

ELB. Seven year and a half, fir.

ESCAL. I thought, by your readinefs⁹ in the office, you had continued in it some time : You say, seven years together ?

ELB. And a half, fir.

ESCAL. Alas ! it hath been great pains to you ! They do you wrong to put you so oft upon't : Are there not men in your ward sufficient to serve it ?

“ — that by the yearly birth

“ The large-bay'd barn doth fill,” &c.

I forgot to take down the title of the work from which this instance is adopted. Again, in Hall's *Virgidemiarum*, Lib. IV :

“ His rent in faire response must arise,

“ To double trebles of his one yeares price ;

“ Of *one bayes* breadth, God wot, a filly cote

“ Whose thatched spars are furr'd with sluttish soote.”

STEEVENS.

⁹ — by your *readinefs* —] Old copy—the *readinefs*. Corrected by Mr. Pope. In the MSS. of our author's age, *y^e*. and *y^r*. (for so they were frequently written) were easily confounded. MALONE.

ELB. Faith, fir, few of any wit in such matters: as they are chosen, they are glad to choose me for them; I do it for some piece of money, and go through with all.

ESCAL. Look you, bring me in the names of some fix or seven, the most sufficient of your parish.

ELB. To your worship's house, fir?

ESCAL. To my house: Fare you well. [*Exit ELBOW.*] What's o'clock, think you?

JUST. Eleven, fir.

ESCAL. I pray you home to dinner with me.

JUST. I humbly thank you.

ESCAL. It grieves me for the death of Claudio; But there's no remedy.

JUST. Lord Angelo is severe.

ESCAL. It is but needful: Mercy is not itself, that oft looks so; Pardon is still the nurse of second woe: But yet,—Poor Claudio!—There's no remedy. Come, fir. [*Exeunt.*]

SCENE II.

Another Room in the same.

Enter Provost, and a Servant.

SERV. He's hearing of a cause; he will come straight.
I'll tell him of you.

PROV. Pray you, do. [*Exit Servant.*] I'll know His pleasure; may be, he will relent: Alas, He hath but as offended in a dream! All sects, all ages smack of this vice; and he To die for it!—

Enter ANGELO.

ANG. Now, what's the matter, provost?

PROV. Is it your will Claudio shall die to-morrow?

ANG. Did I not tell thee, yea? hadst thou not order?

Why dost thou ask again?

PROV. Lest I might be too rash:
Under your good correction, I have seen,
When, after execution, judgement hath
Repented o'er his doom.

ANG. Go to; let that be mine:
Do you your office, or give up your place,
And you shall well be spar'd.

PROV. I crave your honour's pardon.—
What shall be done, sir, with the groaning Juliet?
She's very near her hour.

ANG. Dispose of her
To some more fitter place; and that with speed.

Re-enter Servant.

SERV. Here is the sister of the man condemn'd,
Desires access to you.

ANG. Hath he a sister?

PROV. Ay, my good lord; a very virtuous maid,
And to be shortly of a sisterhood,
If not already.

ANG. Well, let her be admitted.

[Exit Servant.]

See you, the fornicatrefs be remov'd;
Let her have needful, but not lavish, means;
There shall be order for it.

Enter LUCIO and ISABELLA.

PROV. Save your honour!¹ [*Offering to retire.*

ANG. Stay a little while.²—[*To ISAB.*] You are welcome: What's your will?

ISAB. I am a woeful suitor to your honour,
Please but your honour hear me.

ANG. Well; what's your suit?

ISAB. There is a vice, that most I do abhor,
And most desire should meet the blow of justice;
For which I would not plead, but that I must;
For which I must not plead, but that I am
At war, 'twixt will, and will not.³

¹ *Save your honour!*] *Your honour*, which is so often repeated in this scene, was in our author's time the usual mode of address to a *lord*. It had become antiquated after the Restoration; for Sir William D'Avenant in his alteration of this play has substituted *your excellence* in the room of it. MALONE.

² *Stay a little while.*] It is not clear why the Provost is bidden to stay, nor when he goes out. JOHNSON.

The entrance of Lucio and Isabella should not, perhaps, be made till after Angelo's speech to the Provost, who had only announced a lady, and seems to be detained as a witness to the purity of the deputy's conversation with her. His *exit* may be fixed with that of Lucio and Isabella. He cannot remain longer, and there is no reason to think he departs before. RITSON.

Stay a little while, is said by Angelo, in answer to the words, "*Save your honour*;" which denoted the Provost's intention to depart. Isabella uses the same words to Angelo, when she goes out, near the conclusion of this scene. So also, when she offers to retire, on finding her suit ineffectual: "*Heaven keep your honour!*"

MALONE.

³ *For which I must not plead, but that I am
At war, 'twixt will, and will not.*] This is obscure; perhaps it may be mended by reading:

For which I must now plead; but yet I am

At war, 'twixt will, and will not.

Yet and *yt* are almost undistinguishable in an ancient manuscript.

ANG.

Well; the matter?

ISAB. I have a brother is condemn'd to die:
I do beseech you, let it be his fault,
And not my brother.⁴

PROV.

Heaven give thee moving graces!

ANG. Condemn the fault, and not the actor of it!
Why, every fault's condemn'd, ere it be done:
Mine were the very cypher of a function,
To find the faults,⁵ whose fine stands in record,
And let go by the actor.

ISAB.

O just, but severe law!
I had a brother then.—Heaven keep your honour!
[Retiring.]

LUCIO. [To ISAB.] Give't not o'er so: to him
again, intreat him;
Kneel down before him, hang upon his gown;
You are too cold: if you should need a pin,
You could not with more tame a tongue desire it:
To him, I say.

Yet no alteration is necessary, since the speech is not unintelligible as it now stands. JOHNSON.

For which I must not plead, but that I am

At war, 'twixt will, and will not.] i. e. for which I must not plead, but that there is a conflict in my breast betwixt my affection for my brother, which induces me to plead for him, and my regard to virtue, which forbids me to intercede for one guilty of such a crime; and I find the former more powerful than the latter. MALONE.

⁴ ——— *let it be his fault,*

And not my brother.] i. e. let his fault be condemned, or extirpated, but let not my brother himself suffer. MALONE.

⁵ *To find the faults,]* The old copy reads—*To fine, &c.*

STEEVENS.

To fine means, I think, to pronounce the *fine* or sentence of the law, appointed for certain crimes. Mr. Theobald, without necessity, reads *find*. The repetition is much in our author's manner. MALONE.

Theobald's emendation may be justified by a passage in *King Lear*:

“All's not offence that indiscretion finds,

“And dotage terms so.” STEEVENS.

ISAB. Must he needs die?

ANG. Maiden, no remedy.

ISAB. Yes; I do think that you might pardon him,
And neither heaven, nor man, grieve at the mercy.

ANG. I will not do't.

ISAB. But can you, if you would?

ANG. Look, what I will not, that I cannot do.

ISAB. But might you do't, and do the world no
wrong,

If so your heart were touch'd with that remorse⁶
As mine is to him?

ANG. He's sentenc'd; 'tis too late.

LUCIO. You are too cold [To ISABELLA.

ISAB. Too late? why, no; I, that do speak a word,
May call it back again:⁷ Well believe this,⁸
No ceremony that to great ones 'longs,
Not the king's crown, nor the deputed sword,
The marshal's truncheon, nor the judge's robe,
Become them with one half so good a grace,
As mercy does. If he had been as you,
And you as he, you would have slept like him;
But he, like you, would not have been so stern.

⁶ ——— *touch'd with that remorse* —] *Remorse*, in this place, as in many others, signifies *pity*.

So, in the 5th Act of this play:

“ My sisterly *remorse* confutes my honour,

“ And I did yield to him.”

Again, in Heywood's *Iron Age*, 1632:

“ The perfect image of a wretched creature,

“ His speeches beg *remorse*.”

See *Othello*, Act III. STEEVENS.

⁷ *May call it back again:*] The word *back* was inserted by the editor of the second folio, for the sake of the metre. MALONE.

Surely, it is added for the sake of *sense* as well as *metre*. STEEVENS.

⁸ ——— *Well believe this,*] Be thoroughly assured of this.

THEOBALD.

ANG. Pray you, begone.

ISAB. I would to heaven I had your potency,
And you were Isabel! should it then be thus?
No; I would tell what 'twere to be a judge,
And what a prisoner.

LUCIO. Ay, touch him: there's the vein. [*Aside.*

ANG. Your brother is a forfeit of the law,
And you but waste your words.

ISAB. Alas! alas!
Why, all the souls that were,⁹ were forfeit once;
And He that might the vantage best have took,
Found out the remedy: How would you be,
If he, which is the top of judgement, should
But judge you as you are? O, think on that;
And mercy then will breathe within your lips,
Like man new made.²

⁹ ——— *all the souls that were,*] This is false divinity. We should read—*are.* WARBURTON.

I fear, the player, in this instance, is a better divine than the prelate. The *souls that were*, evidently refer to Adam and Eve, whose transgression rendered them obnoxious to the penalty of annihilation, but for the remedy which the author of their being most graciously provided. The learned Bishop, however, is more successful in his next explanation. HENLEY.

² *And mercy then will breathe within your lips,
Like man new made.*] This is a fine thought, and finely expressed. The meaning is, that *mercy will add such a grace to your person, that you will appear as amiable as a man come fresh out of the hands of his Creator.* WARBURTON.

I rather think the meaning is, *You will then change the severity of your present character.* In familiar speech, *You would be quite another man.* JOHNSON.

*And mercy then will breathe within your lips,
Like man new made.*] You will then appear as tender-hearted and merciful as the first man was in his days of innocence, immediately after his creation. MALONE.

I incline to a different interpretation:—*And you, Angelo, will breathe new life into Claudio, as the Creator animated Adam, by "breathing into his nostrils the breath of life."* HOLT WHITE.

ANG. Be you content, fair maid;
It is the law, not I, condemns your brother:
Were he my kinsman, brother, or my son,
It should be thus with him;—he must die to-morrow.

ISAB. To-morrow? O, that's sudden! Spare him,
Spare him;
He's not prepar'd for death! Even for our kitchens
We kill the fowl of season;² shall we serve heaven
With less respect than we do minister
To our gross selves? Good, good my lord, bethink
you:

Who is it that hath died for this offence?
There's many have committed it.

LUCIO. Ay, well said.

ANG. The law hath not been dead, though it hath
slept:³

Those many had not dar'd to do that evil,
If the first man that did the edict infringe,⁴
Had answer'd for his deed: now, 'tis awake;
Takes note of what is done; and, like a prophet,
Looks in a glass,⁵ that shows what future evils,

² ——— of season;] i. e. when it is in season. So, in *The Merry Wives of Windsor*: “—— buck; and of the season too it shall appear.” STEEVENS.

³ *The law hath not been dead, though it hath slept:*] *Dormiunt aliquando leges, moriuntur nunquam*, is a maxim in our law. HOLT WHITE.

⁴ *If the first man, &c.*] The word *man* has been supplied by the modern editors. I would rather read—

If he, the first, &c. TYRWHITT.

Man was introduced by Mr. Pope. MALONE.

⁵ ——— like a prophet,

Looks in a glass,] This alludes to the fopperies of the *beril*, much used at that time by cheats and fortune-tellers to predict by.
WARBURTON.

See *Macbeth*, Act IV. sc. i.

So again, in *Vittoria Corombona*, 1612:

“How long have I beheld the devil in *chrystal*?” STEEVENS.

The *beril*, which is a kind of crystal, hath a weak tincture of

(Either now,⁶ or by remissness new-conceiv'd,
And so in progress to be hatch'd and born,)
Are now to have no successive degrees,
But, where they live, to end.⁷

ISAB.

Yet show some pity.

ANG. I show it most of all, when I show justice;
For then I pity those I do not know,⁸

red in it. Among other tricks of astrologers, the discovery of past or future events was supposed to be the consequence of looking into it. See *Aubrey's Miscellanies*, p. 165. edit. 1721. REED.

⁶ *Either now,*] Thus the old copy. Modern editors read—*Or new*— STEEVENS.

⁷ *But, where they live, to end.*] The old copy reads—*But, here they live, to end.* Sir Thomas Hanmer substituted *ere* for *here*; but *where* was, I am persuaded, the author's word.

So, in *Coriolanus*, Act V. sc. v :

“ — but *there* to end,

“ WHERE he was to begin, and give away

“ The benefit of our levies,” &c.

Again, in *Julius Cæsar* :

“ And WHERE I did begin, there shall I end.”

The prophecy is not, that future evils should end, *ere*, or before they are born; or, in other words, that there should be no more evil in the world (as Sir T. Hanmer by his alteration seems to have understood it;) but, that they should *end* WHERE they *began* i. e. with the criminal; who being punished for his first offence, could not proceed by *successive degrees* in wickedness, nor excite others, by his impunity, to vice. So, in the next speech :

“ And do him right, that, answering *one* foul wrong,

“ Lives not to act *another*.”

It is more likely that a letter should have been omitted at the press, than that one should have been added.

The same mistake has happened in *The Merchant of Venice*, folio, 1623, p. 173, col. 2 :—“ ha, ha, *here* in Genoa.”—instead of—“ *where* ? in Genoa ?” MALONE.

Dr. Johnson applauds Sir Thomas Hanmer's emendation. I prefer that of Mr. Malone. STEEVENS.

⁸ — *show* some pity.

Ang. I show it most of all, when I show justice ;

For then I pity those I do not know,] This was one of Hale's memorials. When I find myself swayed to mercy, let me remember, that there is a mercy likewise due to the country. JOHNSON.

Which a dismiss'd offence would after gall;
And do him right, that, answering one foul wrong,
Lives not to act another. Be satisfied;
Your brother dies to-morrow; be content.

ISAB. So you must be the first, that gives this
sentence;

And he, that suffers: O, it is excellent
To have a giant's strength; but it is tyrannous,
To use it like a giant.⁸

LUCIO. That's well said.

ISAB. Could great men thunder
As Jove himself does, Jove would ne'er be quiet,
For every pelting,⁹ petty officer,
Would use his heaven for thunder; nothing but
thunder.—

Merciful heaven!

Thou rather, with thy sharp and sulphurous bolt,
Split'st the unwedgeable and gnarled oak,²
Than the soft myrtle;—O, but man, proud man!³

⁸ *To use it like a giant.*] Isabella alludes to the savage conduct of giants in ancient romances. STEEVENS.

⁹ — *pelting*,] i. e. paltry.

This word I meet with in *Mother Bombe*, 1594:

“—will not shrink the city for a *pelting* jade.” STEEVENS.

² — *gnarled oak*,] *Gnarre* is the old English word for a *knot in wood*. So, in *Antonio's Revenge*, 1602:

“Till by degrees the tough and *gnarly* trunk

“Be riv'd in sunder.”

Again, in Chaucer's *Knight's Tale*, Tyrwhitt's edit. v. 1979:

“With knotty *knarry* barrein trees old.” STEEVENS.

³ *Than the soft myrtle;—O, but man, proud man!*] The defective metre of this line shews that some word was accidentally omitted at the press; probably some additional epithet to *man*; perhaps *weak*,—“but man, *weak*, proud man—” The editor of the second folio, to supply the defect, reads—O, but man, &c. which, like almost all the other emendations of that copy, is the worst and the most improbable that could have been chosen. MALONE.

I am content with the emendation of the second folio, which I conceive to have been made on the authority of some manuscript, or corrected copy. STEEVENS.

Drest in a little brief authority ;
Most ignorant of what he's most assur'd,
His glassy essence,—like an angry ape,
Plays such fantastick tricks before high heaven,
As make the angels weep ; ⁴ who, with our spleens,
Would all themselves laugh mortal. ⁵

LUCIO. O, to him, to him, wench : he will relent ;
He's coming ; I perceive't.

PROV. Pray heaven she win him !

ISAB. We cannot weigh our brother with ourself : ⁶
Great men may jest with saints : 'tis wit in them ;
But, in the less, foul profanation.

LUCIO. Thou'rt in the right, girl ; more o' that.

⁴ *As make the angels weep ;*] The notion of angels weeping for the sins of men is rabbinical.—*Ob peccatum flentes angelos inducunt Hebræorum magistri.*—Grotius ad S. Lucam. THEOBALD.

⁵ — *who, with our spleens,*
Would all themselves laugh mortal.] Mr. Theobald says the meaning of this is, *that if they were endowed with our spleens and perishable organs, they would laugh themselves out of immortality ; or, as we say in common life, laugh themselves dead ; which amounts to this, that if they were mortal, they would not be immortal.* Shakspeare meant no such nonsense. By *spleens*, he meant that peculiar turn of the human mind, that always inclines it to a spiteful, unseasonable mirth. Had the angels *that*, says Shakspeare, they would laugh themselves out of their immortality, by indulging a passion which does not deserve that prerogative. The ancients thought, that immoderate laughter was caused by the bigness of the spleen. WARBURTON.

⁶ *We cannot weigh our brother with ourself :*] *We* mortals, proud and foolish, cannot prevail on our passions to *weigh* or compare *our brother*, a being of like nature and like frailty, *with ourself*. We have different names and different judgements for the same faults committed by persons of different condition.

JOHNSON.
The reading of the old copy, *ourself*, which Dr. Warburton changed to *yourself*, is supported by a passage in the fifth Act :

“ — If he had so offended,

“ He would have *weigh'd* thy brother by himself,

“ And not have cut him off.” MALONE.

ISAB. That in the captain's but a cholerick word,
Which in the foldier is flat blasphemy.

LUCIO. Art advis'd o' that? more on't.

ANG. Why do you put these sayings upon me?

ISAB. Because authority, though it err like others,
Hath yet a kind of medicine in itself,
That skins the vice o' the top:⁶ Go to your bosom;
Knock there; and ask your heart, what it doth know
That's like my brother's fault: if it confess
A natural guiltiness, such as is his,
Let it not found a thought upon your tongue
Against my brother's life.

ANG. She speaks, and 'tis
Such sense, that my sense breeds with it.⁷——Fare
you well.

⁶ *That skins the vice o' the top:*] Shakspeare is fond of this indelicate metaphor. So, in *Hamlet*:

“It will but *skin* and film the ulcerous place.” STEEVENS.

⁷ —— *that my sense breeds with it.*] Thus all the folios. Some later editor has changed *breeds* to *bleeds*, and Dr. Warburton blames poor Theobald for recalling the old word, which yet is certainly right. *My sense breeds with her sense*, that is, new thoughts are stirring in my mind, new conceptions are *hatched* in my imagination. So we say, to *brood* over thought. JOHNSON.

Sir William D'Avenant's alteration favours the sense of the old reading—*breeds*, which Mr. Pope had changed to *bleeds*.

—— *She speaks such sense*

As with my reason breeds such images

As she has excellently form'd.—— STEEVENS.

I rather think the meaning is,—She delivers her sentiments with such propriety, force, and elegance, that my *sensual desires* are inflamed by what she says. *Sense* has been already used in this play with the same signification:

“—— one who never feels

“The wanton stings and motions of the *sense*.”

The word *breeds* is used nearly in the same sense in *The Tempest*:

“—— Fair encounter

“Of two most rare affections! Heavens rain grace

“On that which *breeds* between them!” MALONE.

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ISAB. Gentle my lord, turn back.

ANG. I will bethink me :—Come again to-morrow.

ISAB. Hark, how I'll bribe you : Good my lord, turn back.

ANG. How ! bribe me ?

ISAB. Ay, with such gifts, that heaven shall share with you.

LUCIO. You had marr'd all else.

ISAB. Not with fond shekels⁸ of the tested gold,⁹
Or stones, whose rates are either rich, or poor,
As fancy values them : but with true prayers,
That shall be up at heaven, and enter there,
Ere sun-rise ; prayers from preserved souls,²

The sentence signifies, Isabella does not utter *barren* words; but speaks such sense as *breeds* or *produces a consequence* in Angelo's mind. Thus truths which *generate* no conclusion are often termed *barren* facts. HOLT WHITE.

I understand the passage thus :—Her arguments are enforced with so much good sense, as to increase that stock of sense which I already possess. DOUCE.

⁸ — fond *shekels*—] *Fond* means very frequently in our author, *foolish*. It signifies in this place *valued* or *prized by folly*. STEEVENS.

⁹ — tested *gold*,] i. e. attested, or marked with the standard stamp. WARBURTON.

Rather cupelled, brought to the *test*, refined. JOHNSON.

All gold that is *tested* is not marked with the standard stamp. The verb has a different sense, and means tried by the cuppel, which is called by the refiners a *test*. Vide Harris's Lex. Tech. Voce CUPPELL. SIR J. HAWKINS.

² — preserved *souls*,] i. e. preserved from the corruption of the world. The metaphor is taken from fruits preserved in sugar. WARBURTON.

So, in *The Amorous War*, 1648:

“ You do not reckon us 'mongst marmalade,

“ Quinces and apricots ? or take us for

“ Ladies preserved ? ” STEEVENS.

244 MEASURE FOR MEASURE.

From fasting maids, whose minds are dedicate
To nothing temporal.

ANG. Well: come to me
To-morrow.

LUCIO. Go to; it is well; away. [*Aside to ISABEL.*

ISAB. Heaven keep your honour safe!

ANG. Amen: for I
Am that way going to temptation, [*Aside.*
Where prayers cross.³

³ — *I am that way going to temptation,*

Where prayers cross.] Which way Angelo is going to temptation, we begin to perceive; but how *prayers cross* that way, or cross each other, at that way, more than any other, I do not understand.

Isabella prays that his *honour* may be safe, meaning only to give him his title: his imagination is caught by the word *honour*: he feels that his *honour* is in danger, and therefore, I believe, answers thus:

I am that way going to temptation,

Which your *prayers cross*.

That is, I am tempted to lose that honour of which thou implorest the preservation. The temptation under which I labour is that which thou hast unknowingly *thwarted* with thy prayer. He uses the same mode of language a few lines lower. Isabella, parting, says:

Save your honour!

Angelo catches the word—*Save it! From what?*

From thee; even from thy virtue!— JOHNSON.

The best method of illustrating this passage will be to quote a similar one from *The Merchant of Venice*, Act. III. sc. i:

“*Sal.* I would it might prove the end of his losses!

“*Sola.* Let me say *Amen* betimes, lest the devil cross thy prayer.”

For the same reason Angelo seems to say *Amen* to Isabella's prayer; but, to make the expression clear, we should read perhaps—Where prayers are crossed. TYRWHITT.

The petition of the Lord's Prayer—“lead us not into temptation”—is here considered as crossing or intercepting the onward way in which Angelo was going; this appointment of his for the morrow's meeting, being a premeditated exposure of himself to temptation, which it was the general object of prayer to thwart.

HENLEY.

ISAB. At what hour to-morrow
Shall I attend your lordship?

ANG. At any time 'fore noon.

ISAB. Save your honour!

[*Exeunt* LUCIO, ISABELLA, and Provost.

ANG. From thee; even from thy virtue!—
What's this? what's this? Is this her fault, or mine?
The tempter, or the tempted, who sins most? Ha!⁴
Not she; nor doth she tempt: but it is I,
That lying by the violet, in the sun,⁵
Do, as the carrion does, not as the flower,
Corrupt with virtuous season. Can it be,
That modesty may more betray our sense
Than woman's lightness?⁶ Having waste ground
enough,
Shall we desire to raze the sanctuary,

⁴ ——— *Ha!*] This tragedy—*Ha!* (which clogs the metre) was certainly thrown in by the player editors. STEEVENS.

⁵ ——— *it is I,*
[*That lying by the violet, in the sun, &c.*] I am not corrupted by her, but my own heart, which excites foul desires under the same benign influences that exalt her purity, as the carrion grows putrid by those beams which increase the fragrance of the violet. JOHNSON.

⁶ ——— *Can it be,*
That modesty may more betray our sense
Than woman's lightness?] So, in *Promos and Cassandra*, 1578:

“ I do protest her modest wordes hath wrought in me a maze,

“ Though she be faire, she is not deackt with garish shewes for gaze.

“ Hir bewtie lures, her lookes cut off fond suits with chaste disdain.

“ O God, I feele a sodaine change, that doth my freedome chayne.

“ What didst thou say? fie, *Promos* fie, &c. STEEVENS.

Sense has in this passage the same signification as in that above
“ —that my *sense* breeds with it.” MALONE.

And pitch our evils there?⁶ O, fie, fie, fie!
 What dost thou? or what art thou, Angelo?
 Dost thou desire her foully, for those things
 That make her good? O, let her brother live:
 Thieves for their robbery have authority,
 When judges steal themselves. What? do I love
 her,
 That I desire to hear her speak again,
 And feast upon her eyes? What is't I dream on?
 O cunning enemy, that, to catch a saint,
 With saints dost bait thy hook! Most dangerous
 Is that temptation, that doth goad us on
 To sin in loving virtue: never could the strumpet,
 With all her double vigour, art, and nature,
 Once stir my temper; but this virtuous maid

⁶ *And pitch our evils there?*] So, in *King Henry VIII*:

“Nor build their *evils* on the graves of great men.”

Neither of these passages appears to contain a very elegant allusion.

Evils, in the present instance, undoubtedly stand for *foricæ*. Dr. Farmer assures me he has seen the word *evil* used in this sense by our ancient writers; and it appears from *Harrington's Metamorphosis of Ajax*, &c. that privies were originally so ill-contrived, even in royal palaces, as to deserve the title of *evils* or nuisances.

STEEVENS.

One of Sir John Berkenhead's queries confirms the foregoing observation:

“Whether, ever since the House of Commons has been locked up, the speaker's chair has not been a *close-stool*?”

“Whether it is not seasonable to stop the nose of my *evil*?”

TWO CENTURIES OF PAUL'S CHURCH-YARD, 8vo. no date.

MALONE.

No language could more forcibly express the aggravated profligacy of Angelo's passion, which the purity of Isabella but served the more to inflame.—The desecration of edifices devoted to religion, by converting them to the most abject purposes of nature, was an eastern method of expressing contempt. See 2 Kings, x. 27.

HENLEY.

Subdues me quite;—Ever, till now,
When men were fond, I smil'd, and wonder'd how.⁷
[Exit.

S C E N E III.

A Room in a Prison.

Enter DUKE, habited like a Friar, and Provost.

DUKE. Hail to you, provost! so, I think you are.

PROV. I am the provost: What's your will, good friar?

DUKE. Bound by my charity, and my blest'd order,
I come to visit the afflicted spirits
Here in the prison:⁸ do me the common right
To let me see them; and to make me know
The nature of their crimes, that I may minister
To them accordingly.

PROV. I would do more than that, if more were
needful.

Enter JULIET.

Look, here comes one; a gentlewoman of mine,
Who falling in the flames of her own youth,
Hath blister'd her report:⁹ She is with child;

⁷ — *I smil'd, and wonder'd how.*] As a day must now intervene between this conference of Isabella with Angelo, and the next, the act might more properly end here; and here, in my opinion, it was ended by the poet. JOHNSON.

⁸ *I come to visit the afflicted spirits*
Here in the prison:] This is a scriptural expression, very suitable to the grave character which the Duke assumes. “By which also he went and preached unto the *spirits in prison.*” 1 Pet. iii. 19. WHALLEY.

⁹ *Who falling in the flames of her own youth,*
Hath blister'd her report:] The old copy reads—*flaws.* STEEVENS.

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And he that got it, sentenc'd: a young man
More fit to do another such offence,
Than die for this.

DUKE. When must he die?

PROV. As I do think, to-morrow.—
I have provided for you; stay a while, [To JULIET.
And you shall be conducted.

DUKE. Repent you, fair one, of the sin you carry?

Who doth not see that the integrity of the metaphor requires
we should read:

—— flames of her own youth? WARBURTON.

Who does not see that, upon such principles, there is no end of
correction? JOHNSON.

Dr. Johnson did not know, nor perhaps Dr. Warburton either,
that Sir William D'Avenant reads *flames* instead of *flaws* in his
Law against Lovers, a play almost literally taken from *Measure for
Measure*, and *Much ado about Nothing*. FARMER.

Shakspeare has *flaming youth* in *Hamlet*; and Greene, in his
Never too Late, 1616, says—"he measured the *flames of youth* by
his own dead cinders." *Blister'd her report, is disfigur'd her fame.*
Blister seems to have reference to the *flames* mentioned in the pre-
ceding line. A similar use of this word occurs in *Hamlet*:

"—— takes the rose

"From the fair forehead of an innocent love,

"And sets a *blister* there." STEEVENS,

In support of this emendation, it should be remembered, that
flawes (for so it was anciently spelled) and *flames* differ only by a
letter that is very frequently mistaken at the press. The same mis-
take is found in *Macbeth*, Act II. sc. i. edit. 1623:—

"—— my steps, which *may* they walk,"—

instead of—which *way*. Again, in this play of *Measure for
Measure*, Act V. sc. i. edit. 1623:—"give *we* your hand;" instead
of *me*.—In a former scene of the play before us we meet with—
"burning youth." Again, in *All's Well that ends Well*:

"—— Yet, in his idle *fire*,

"To buy his will, it would not seem too dear."

To *fall* IN, (not *into*) was the language of the time. So, in
Cymbeline:

"—— almost spent with hunger,

"I am fallen *in* offence." MALONE.

JULIET. I do; and bear the shame most patiently.

DUKE. I'll teach you how you shall arraign your
conscience,
And try your penitence, if it be found,
Or hollowly put on.

JULIET. I'll gladly learn.

DUKE. Love you the man that wrong'd you?

JULIET. Yes, as I love the woman that wrong'd
him.

DUKE. So then, it seems, your most offenceful act
Was mutually committed?

JULIET. Mutually.

DUKE. Then was your sin of heavier kind than his.

JULIET. I do confess it, and repent it, father.

DUKE. 'Tis meet so daughter: But lest you do
repent,²

As that the sin hath brought you to this shame,—
Which sorrow is always toward ourselves, not
heaven;

Showing, we'd not spare heaven,³ as we love it,
But as we stand in fear,—

² ——— *But lest you do repent,*] Thus the old copy. The modern editors, led by Mr. Pope, read:

“ ——— *But repent you not.*”

But lest you do repent is only a kind of negative imperative—
Ne te pœniteat,—and means, repent not on this account. STEEVENS.

I think that a line at least is wanting after the first of the Duke's speech. It would be presumptuous to attempt to replace the words; but the sense, I am persuaded, is easily recoverable out of Juliet's answer. I suppose his advice, in substance, to have been nearly this: “Take care, *lest you repent* [not so much of your fault, as it is an evil,] *as that the sin hath brought you to this shame.*” Accordingly, Juliet's answer is explicit to this point:

I do repent me, as it is an evil,

And take the shame with joy. TYRWHITT.

³ *Showing, we'd not spare heaven,*] The modern editors had changed this word into *seek*. STEEVENS.

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JULIET. I do repent me, as it is an evil;
And take the shame with joy.

DUKE. There rest.⁴
Your partner, as I hear, must die to-morrow,
And I am going with instruction to him.—
Grace go with you! *Benedicite!*⁵ [*Exit.*

JULIET. Must die to-morrow! O, injurious
love,⁶

Showing, we'd not spare heaven,] i. e. spare to offend heaven.

MALONE.

⁴ *There rest,]* Keep yourself in this temper. JOHNSON.

⁵ *Grace go with you! Benedicite!]* The former part of this line evidently belongs to Juliet. *Benedicite* is the Duke's reply.

RITSON.

This regulation is undoubtedly proper: but I suppose Shakspeare to have written,—

Juliet. May grace go with you!

Duke.

Benedicite! STEEVENS.

⁶ — *O, injurious love,]* Her execution was respited on account of her pregnancy, the effects of her love; therefore she calls it *injurious*; not that it brought her to shame, but that it hindered her freeing herself from it. Is not this all very natural? yet the Oxford editor changes it to *injurious law*.

JOHNSON.

I know not what circumstance in this play can authorise a supposition that Juliet was respited *on account of her pregnancy*; as her life was in no danger from the law, the severity of which was exerted only on the seducer. I suppose she means that a parent's love for the child she bears, is *injurious*, because it makes her careful of her life in her present shameful condition.

Mr. Tollet explains the passage thus: "O, love, that is injurious in expediting Claudio's death, and that respites me a life, which is a burthen to me worse than death!" STEEVENS.

Both Johnson's explanation of this passage, and Steevens's refutation of it, prove the necessity of Hamner's amendment, which removes every difficulty, and can scarcely be considered as an alteration, the trace of the letters in the words *law* and *love* being so nearly alike.—The law affected the life of the man only, not that of the woman; and this is the injury that Juliet complains of, as she wished to die with him. M. MASON.

That respites me a life, whose very comfort
Is still a dying horror!

PROV. 'Tis pity of him. [*Exeunt.*]

SCENE IV.

A Room in ANGELO's House.

*Enter ANGELO.*⁷

ANG. When I would pray and think, I think and
pray
To several subjects: heaven hath my empty words;
Whilst my invention,⁸ hearing not my tongue,

⁷ *Enter Angelo.*] *Promos*, in the play already quoted, has likewise a soliloquy previous to the second appearance of *Cassandra*. It begins thus:

“Do what I can, no reason cooles desire:

“The more I strive my fond affects to tame,

“The hotter (oh) I feele a burning fire

“Within my breast, vaine thoughts to forge and frame,” &c.

STEEVENS.

⁸ *Whilst my invention,*] Nothing can be either plainer or exacter than this expression. [Dr. Warburton means—*intention*, a word substituted by himself.] But the old blundering folio having it, *invention*, this was enough for Mr. Theobald to prefer authority to sense. WARBURTON.

Intention (if it be the true reading) has, in this instance more than its common meaning, and signifies eagerness of desire.

So, in *The Merry Wives of Windsor*:

“—course o'er my exteriors, with such greediness of *intention*.”

By *invention*, however, I believe the poet means *imagination*.

STEEVENS.

So, in our author's 103d sonnet:

“——— a face,

“That overgoes my blunt *invention* quite.”

Again, in *King Henry V*:

“O for a muse of fire, that would ascend

“The brightest heaven of *invention*!” MALONE.

Steevens says that *intention*, in this place, means eagerness of desire;—but I believe it means *attention* only, a sense in which the

Anchors on Isabel: ⁹ Heaven in my mouth,
 As if I did but only chew his name;
 And in my heart, the strong and swelling evil
 Of my conception: The state, whereon I studied,
 Is like a good thing, being often read,
 Grown fear'd and tedious; ² yea, my gravity,
 Wherein (let no man hear me) I take pride,
 Could I, with boot, ³ change for an idle plume,
 Which the air beats for vain. O place! O form! ⁴

word is frequently used by Shakspeare and the other writers of his time.—Angelo says, he *thinks* and prays to several subjects; that Heaven has his prayers, but his thoughts are fixed on Isabel.—So, in *Hamlet*, the King says:

“ My words fly up, my thoughts remain below:

“ Words, without thoughts, never to Heaven go.”

M. MASON.

⁹ Anchors on Isabel:] We have the same singular expression in *Antony and Cleopatra*:

“ There would he *anchor* his aspect, and die

“ With looking on his life.” MALONE.

The same phrase occurs again in *Cymbeline*:

“ Posthumus *anchors* upon Imogen.” STEEVENS.

² *Grown fear'd and tedious*;) We should read *seared*. i. e. old. So, Shakspeare uses *in the fear*, to signify old age. WARBURTON.

I think *fear'd* may stand. What we go to with reluctance may be said to be *fear'd*. JOHNSON.

³ — *with boot*,] *Boot* is profit, advantage, gain. So, in M. Kyffin's translation of *The Andria of Terence*, 1588: “ You obtained this at my hands, and I went about it while there was any *boot*.”

Again, in *The Pinner of Wakefield*, 1599:

“ Then list to me: Saint Andrew be my *boot*,

“ But I'll raze thy castle to the very ground.” STEEVENS.

⁴ — *change for an idle plume*,

Which the air beats for vain. O place! O form! &c.] There is, I believe, no instance in Shakspeare, or any other author, of “*for vain*” being used for “*in vain*.” Besides; has the air or wind *less* effect on a feather than on twenty other things? or rather, is not the reverse of this the truth? An *idle plume* assuredly is not that “*ever-fixed mark*,” of which our author speaks elsewhere, “*that looks on tempests, and is never shaken*.” The old copy has *vaine*, in which way a *vane* or weather-cock was formerly spelt. [See *Minsbieu's Dict.* 1617, *in verb.*—So also, in *Love's*

How often dost thou with thy case,^s thy habit,

Labour's Lost, Act IV. sc. i. edit. 1623: "What *vaine*? what weathercock?" I would therefore read—*vane*.—I would exchange my gravity, says Angelo, for an idle feather, which being driven along by the wind, serves, to the spectator, for a *vane* or weathercock. So, in *The Winter's Tale*:

"I am a *feather* for each *wind* that blows."

And in *The Merchant of Venice* we meet with a kindred thought:

"—— I should be still

"Plucking the *grass*, to know *where sits the wind*."

The omission of the article is certainly awkward, but not without example. Thus, in *King Lear*:

"Hot questrists after him met him *at gate*."

Again, in *Coriolanus*:

"Go, see him out *at gates*."

Again, in *Titus Andronicus*:

"Ascend, fair queen, *Pantheon*:"

Again, in *The Winter's Tale*:

"'Pray heartily, he be *at palace*!"

Again, in *Cymbeline*:

"Nor tent, to *bottom*, that."

The author, however, might have written:

—— an idle *plume*,

Which the air beats for *vane* o' the *place*.—O *form*,

How often dost thou—&c.

The pronoun *thou*, referring to only *one* antecedent, appears to me strongly to support such a regulation. MALONE.

I adhere to the old reading.—As *fair* is known to have been repeatedly used by Shakspeare, Marston, &c. for *fairness*, *vain* might have been employed on the present occasion, instead of *vanity*. *Pure* is also substituted for *purity* in *England's Helicon*. See likewise notes on *The Midsummer Night's Dream*, Act I. sc. i. and *The Comedy of Errors*, Act II. sc. i. Again, in *Love's Labour's Lost*, *foul* is given, as a substantive, to express *foulness*.

The air is represented by Angelo as chastising the plume for being vain. A feather is exhibited by many writers as the emblem of vanity. Shakspeare himself, in *K. Henry VIII.* mentions *fool* and *feather*, as congenial objects.

That the air beats the plume for its vainness, is a supposition fanciful enough; and yet it may be parallel'd by an image in *K. Edward III.* 1599, where flags are made the assailants, and "cuff the air, and beat the wind" that struggles to kiss them.

The pronoun *thou*, referring to the double antecedents *place* and *form*, ought to be no objection, for, a little further on, the Duke says:

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Wrench awe from fools, and tie the wiser souls
To thy false seeming? ⁶ Blood, thou still art blood: ⁷
Let's write good angel on the devil's horn,
'Tis not the devil's crest. ⁸

"O place and greatness! millions of false eyes
Are stuck upon thee."

We have all heard of *Town-bulls*, *Town-halls*, *Town-clocks*, and *Town-tops*; but the *vane* o' the place (meaning a thing of general property, and proverbially distinct from private ownership) is, to me at least, an idea which no example has hitherto countenanced.—I may add, that the *plume* could be no longer *idle*, if it served as an index to the wind:—and with whatever propriety the *vane* in some petty market-town might be distinguished, can we conceive there was only a single weathercock in so large a city as Vienna, where the scene of this comedy is laid? STEEVENS.

⁵ — case,] For outside; garb; external shew. JOHNSON.

⁶ *Wrench awe from fools, and tie the wiser souls
To thy false seeming?*] Here Shakspeare judiciously distinguishes the different operations of high place upon different minds. Fools are frightened, and wise men are allured. Those who cannot judge but by the eye, are easily awed by splendour; those who consider men as well as conditions, are easily persuaded to love the appearance of virtue dignified with power. JOHNSON.

⁷ — *Blood, thou still art blood:*] The old copy reads—*Blood, thou art blood*. Mr. Pope, to supply the syllable wanting to complete the metre, reads—*Blood, thou art but blood!* But the word now introduced appears to me to agree better with the context, and therefore more likely to have been the author's.—*Blood* is used here, as in other places, for *temperament of body*. MALONE.

⁸ *Let's write good angel on the devil's horn,
'Tis not the devil's crest.*] i. e. Let the most wicked thing have but a virtuous pretence, and it shall pass for innocent. This was his conclusion from his preceding words:

— O form!
How often dost thou with thy case, thy habit,
Wrench awe from fools, and tie the wiser souls
To thy false seeming? —

But the Oxford editor makes him conclude just counter to his own premises; by altering it to,

Is't not the devil's crest?

So that, according to this alteration, the reasoning stands thus:—False seeming, wrenches awe from fools, and deceives the wise.

Enter Servant.

How now, who's there?

SERV. One Ifabel, a fister,
Desires access to you.

ANG. Teach her the way. [*Exit Serv.*]
O heavens!

Therefore, *Let us but write good angel on the devil's horn*, (i. e. give him the appearance of an angel;) and what then? *Is't not the devil's crest?* (i. e. he shall be esteemed a devil.) *WARBURTON.*

I am still inclined to the opinion of the Oxford editor. Angelo, reflecting on the difference between his seeming character, and his real disposition, observes, that he *could change his gravity for a plume*. He then digresses into an apostrophe, *O dignity, how dost thou impose upon the world!* then returning to himself, *Blood* (says he) *thou art but blood*, however concealed with appearances and decorations. Title and character do not alter nature, which is still corrupt, however dignified:

Let's write good angel on the devil's horn;
Is't not?—or rather—'Tis yet the devil's crest.

It may however be understood, according to Dr. Warburton's explanation. O place, how dost thou impose upon the world by false appearances! so much, that if we *write good angel on the devil's horn*, 'tis not taken any longer to be the *devil's crest*. In this sense,

Blood, thou art but blood!
is an interjected exclamation. *JOHNSON.*

A Hebrew proverb seems to favour Dr. Johnson's reading:

“ ——— 'Tis yet the devil's crest.”

“ A nettle standing among myrtles, doth notwithstanding retain the name of a nettle.” *STEEVENS.*

This passage, as it stands, appears to me to be right, and Angelo's reasoning to be this: “ O place! O form! though you wrench awe from fools, and tie even wiser souls to your false seeming, yet you make no alteration in the minds or constitutions of those who possess, or assume you.—Though we should write good angel on the devil's horn, it will not change his nature, so as to give him a right to wear that crest.” It is well known that the crest was formerly chosen either as emblematical of some quality conspicuous in the person who bore it, or as alluding to some remarkable incident of his life; and on this circumstance depends the justness of the present allusion. *M. MASON.*

It should be remembered, that the devil is usually represented with *horns* and cloven feet. The old copy appears to me to require no alteration. *MALONE.*

Why does my blood thus muster to my heart ;²
 Making both it unable for itself,
 And dispossessing all my other parts
 Of necessary fitness?
 So play the foolish throngs with one that swoons ;
 Come all to help him, and so stop the air
 By which he should revive : and even so
 The general, subject to a well-wish'd king,³

² ——— to my heart ;] Of this speech there is no other trace in *Promos and Cassandra*, than the following :

“ Both hope and dreade at once my harte doth tuch.”

STEEVENS.

³ *The general, subject to a well-wish'd king,*] The later editions have—“ subjects ;” but the old copies read :

The general subject to a well-wish'd king.—

The *general subject* seems a harsh expression, but *general subjects* has no sense at all, and *general* was, in our author's time, a word for *people* ; so that the *general* is the *people*, or *multitude*, *subject* to a king. So, in *Hamlet* : “ The play pleased not the *million* : 'twas caviare to the *general*.” JOHNSON.

Mr. Malone observes, that the use of this phrase “ *the general*,” for the people, continued so late as to the time of Lord Clarendon :—“ as rather to be consented to, than that *the general* should suffer,” Hist. B. V. p. 530. 8vo. I therefore adhere to the old reading, with only a slight change in the punctuation.

The general, subject to a well-wish'd king,

Quit, &c.

i. e. the *generality* who are *subjects*, &c.

Twice in *Hamlet* our author uses *subject* for *subjects* :

“ So nightly toils the *subject* of the land.” Act I. sc. i.

Again, Act I. sc. ii :

“ The lists and full proportions, all are made

“ Out of his *subject*.”——

The *general subject* however may mean the *subjects in general*. So, in *As you like it*, Act II. sc. vii :

“ Wouldst thou disgorge into the *general world*.”

STEEVENS.

So the Duke had before (Act I. sc. ii.) expressed his dislike of popular applause :

“ I'll privily away. I love the people,

“ But do not like to stage me to their eyes.

“ Though it do well, I do not relish well

“ Their loud applause and *aves* vehement :

Quit their own part, and in obsequious fondness
Crowd to his presence, where their untaught love
Must needs appear offence.

Enter ISABELLA.

How now, fair maid?

ISAB. I am come to know your pleasure.

ANG. That you might know it, would much better
please me,

Than to demand what 'tis. Your brother cannot live.

ISAB. Even so?—Heaven keep your honour!

[*Retiring.*]

ANG. Yet may he live a while; and, it may be,
As long as you, or I: Yet he must die.

ISAB. Under your sentence?

“Nor do I think the man of safe discretion,

“That does affect it.”

I cannot help thinking that Shakspeare, in these two passages, intended to flatter the unkingly weakness of James the First, which made him so impatient of the crowds that flocked to see him, especially upon his first coming, that, as some of our historians say, he restrained them by a proclamation. Sir Symonds D'Ewes, in his *Memoirs of his own Life*,* has a remarkable passage with regard to this humour of James. After taking notice, that the King going to parliament, on the 30th of January, 1620-1, “spake lovingly to the people, and said, God bless ye, God bless ye;” he adds these words, “contrary to his former hasty and passionate custom, which often, in his sudden distemper, would bid a pox or a plague on such as flocked to see him.” TYRWHITT.

Mr. Tyrwhitt's apposite remark might find support, if it needed any, from the following passage in a *True Narration of the Entertainment of his Royall Majestie, from the Time of his Departure from Edinbrogh, till his receiving in London, &c. &c. 1603*, “—he was faine to publish an inhibition against the inordinate and dayly accessse of peoples comming,” &c. STEEVENS.

* A Manuscript in the British Museum.

ANG. Yea.

ISAB. When, I beseech you? that in his reprieve,
Longer, or shorter, he may be so fitted,
That his soul sicken not.

ANG. Ha! Fie, these filthy vices! It were as good
To pardon him, that hath from nature stolen
A man already made,⁴ as to remit
Their sawcy sweetnesss, that do coin heaven's image,
In stamps that are forbid:⁵ 'tis all as easy
Falsely to take away a life true made,⁶
As to put mettle in restrained means,⁷
To make a false one.

⁴ ——— that hath from nature stolen

A man already made,] i. e. that hath killed a man. MALONE.

⁵ *Their sawcy sweetnesss, that do coin heaven's image*

In stamps that are forbid:] We meet with nearly the same words
in *King Edward III.* a tragedy, 1596, certainly prior to this play:

“ ——— And will your sacred self

“ Commit high treason 'gainst the king of heaven,

“ To stamp his image in forbidden metal?”

These lines are spoken by the countess of Salisbury, whose
(chastity like Isabel's) was assailed by her sovereign.

Their sawcy sweetnesss Dr. Warburton interprets, *their sawcy
indulgence of their appetite.* Perhaps it means nearly the same as
what is afterwards called *sweet uncleanness.* MALONE.

Sweetnesss, in the present instance has, I believe, the same sense
as—*lickerishness.* STEEVENS.

⁶ *Falsely to take away a life true made,*] *Falsely* is the same with
dishonestly, illegally: so *false,* in the next line but one, is *illegal,
illegitimate.* JOHNSON.

⁷ ——— *mettle in restrained means,*] In forbidden moulds. I suspect
means not to be the right word, but I cannot find another.

JOHNSON.

I should suppose that our author wrote,

——— *in restrained mints,*

as the allusion may be still to *coining.* Sir W. D'Avenant omits
the passage. STEEVENS.

Mettle, the reading of the old copy, which was changed to *metal*
by Mr. Theobald, (who has been followed by the subsequent
editors,) is supported not only by the general purport of the passage,

ISAB. 'Tis set down so in heaven, but not in earth.⁸

ANG. Say you so? then I shall poze you quickly.

(in which our author having already illustrated the sentiment he has attributed to Angelo by an allusion to coining, would not give the same image a second time,) but by a similar expression in *Timon*:

" — thy father, that poor rag,
" Must be thy subject; who in spite *put stuff*
" To some she-beggar, and compounded thee,
" Poor rogue hereditary."

Again, in *The Winter's Tale*:

" As rank as any flax-wench, that *puts to*,
" Before her troth-plight."

The controverted word is found again in the same sense in *Macbeth*:

" — thy undaunted *mettle* should compose
" Nothing but males."

Again, in *K. Richard II*:

" — that bed, that womb,
" That *mettle*, that self mould that fashion'd thee,
" Made him a man."

Again, in *Timon of Athens*:

" — Common mother, thou,
" Whose womb unmeasurable, and infinite breast,
" Teems and feeds all; whose self-same *mettle*,
" Whereof thy proud child, arrogant man, is puff'd,
" Engenders the black toad," &c.

Means is here used for *medium*, or *object*, and the sense of the whole is this: 'Tis as easy wickedly to deprive a man born in wedlock of life, as to have unlawful commerce with a maid, in order to give life to an illegitimate child. The thought is simply, that murder is as easy as fornication; and the inference which Angelo would draw, is, that it is as improper to pardon the latter as the former. The words—to make a false one—evidently referring to life, shew that the preceding line is to be understood in a natural, and not in a metaphorical, sense. MALONE.

⁸ 'Tis set down so in heaven, but not in earth.] I would have it considered, whether the train of the discourse does not rather require Isabel to say:

'Tis so set down in earth, but not in heaven.

When she has said this, *Then*, says Angelo, *I shall poze you quickly*. Would you, who, for the present purpose, declare your brother's crime to be less in the sight of heaven, than the law has made it; would you commit that crime, light as it is, to save your brother's life? To this she answers, not very plainly in either reading, but more appositely to that which I propose:

I had rather give my body than my soul. JOHNSON.

Which had you rather, That the most just law
Now took your brother's life; or, to redeem him,⁸
Give up your body to such sweet uncleanness,
As she that he hath stain'd?

ISAB. Sir, believe this,
I had rather give my body than my soul.⁹

ANG. I talk not of your soul; Our compell'd sins
Stand more for number than accompt.²

ISAB. How say you?

ANG. Nay, I'll not warrant that; for I can speak
Against the thing I say. Answer to this;—
I, now the voice of the recorded law,
Pronounce a sentence on your brother's life:

What you have stated is undoubtedly the divine law: murder and fornication are both forbid by the *canon of scripture*;—but on *earth* the latter offence is considered as less heinous than the former.
MALONE.

So, in *King John*:

“Some sins *do bear their privilege on earth*,
“And so doth yours.” STEEVENS.

⁸ — or, *to redeem him*,] The old copy has—*and to redeem him*. The emendation was made by Sir William D'Avenant. MALONE.

⁹ *I had rather give my body than my soul*.] Isabel, I believe, uses the words, “give my body,” in a different sense from that in which they had been employed by Angelo. She means, I think, *I had rather die, than forfeit my eternal happiness by the prostitution of my person*. MALONE.

She may mean—I had rather *give up my body to imprisonment, than my soul to perdition*. STEEVENS.

² — *Our compell'd sins*

Stand more for number than accompt.] Actions to which we are compelled, however *numerous*, are not *imputed* to us by heaven as crimes. If you cannot save your brother but by the loss of your chastity, it is not a voluntary but compelled sin, for which you cannot be *accountable*. MALONE.

The old copy reads—

“Stand more for number than *for* accompt.”

I have omitted the second *for*, which had been casually repeated by the compositor. STEEVENS.

Might there not be a charity in sin,
To save this brother's life?

ISAB. Please you to do't,
I'll take it as a peril to my soul,
It is no sin at all, but charity.

ANG. Pleas'd you to do't, at peril of your soul,³
Were equal poize of sin and charity.

ISAB. That I do beg his life, if it be sin,
Heaven, let me bear it! you granting of my suit,
If that be sin, I'll make it my morn prayer
To have it added to the faults of mine,
And nothing of your, answer.⁴

ANG. Nay, but hear me:
Your sense pursues not mine: either you are ignorant,
Or seem so, craftily; ⁵ and that's not good.

ISAB. Let me be ignorant,⁶ and in nothing good,
But graciously to know I am no better.

³ *Pleas'd you to do't, at peril, &c.]* The reasoning is thus: Angelo asks, whether there might *not be a charity in sin to save this brother*. Isabella answers, that *if Angelo will save him, she will stake her soul that it were charity, not sin*. Angelo replies, that *if Isabella would save him at the hazard of her soul, it would be not indeed no sin, but a sin to which the charity would be equivalent*. JOHNSON.

⁴ *And nothing of your, answer.]* I think it should be read,
And nothing of yours, answer.
You, and whatever is *yours*, be exempt from penalty. JOHNSON.
And nothing of your answer, means, and make no part of those sins for which you shall be called to answer. STEEVENS.

This passage would be clear, I think, if it were pointed thus:
*To have it added to the faults of mine,
And nothing of your, answer.*
So that the substantive *answer* may be understood to be joined in construction with *mine* as well as *your*. The faults of *mine answer* are the faults *which I am to answer for*. TYRWHITT.

⁵ *—craftily;]* The old copy reads—*crafty*. Corrected by Sir William D'Avenant. MALONE.

⁶ *Let me be ignorant,]* *Me* is wanting in the original copy. The emendation was made by the editor of the second folio. MALONE.

ANG. Thus wisdom wishes to appear most bright,
When it doth tax itself: as these black masks
Proclaim an enshield beauty⁶ ten times louder

⁶ *Proclaim an enshield beauty—*] An *enshield beauty* is a *shielded beauty*, a beauty covered or protected as with a shield. STEEVENS.

— as these black masks

Proclaim an enshield beauty, &c.

This should be written *en-shell'd*, or *in-shell'd*, as it is in *Coriolanus*, Act IV. sc. vi:

“ Thrusts forth his horns again into the world

“ That were *in-shell'd* when Marcius stood for Rome.”

These *Masks* must mean, I think, the *Masks of the audience*; however improperly a compliment to them is put into the mouth of Angelo. As Shakspeare would hardly have been guilty of such an indecorum to flatter a common audience, I think this passage affords ground for supposing that the play was written to be acted at court. Some strokes of particular flattery to the King I have already pointed out; and there are several other general reflections, in the character of the Duke especially, which seem calculated for the royal ear. TYRWHITT.

I do not think so well of the conjecture in the latter part of this note, as I did some years ago; and therefore I should wish to withdraw it. Not that I am inclined to adopt the idea of Mr. Ritson, as I see no ground for supposing that Isabella had any mask in her hand. My notion at present is, that the phrase *these black masks* signifies nothing more than *black masks*; according to an old idiom of our language, by which the demonstrative pronoun is put for the prepositive article. See the *Glossary to Chaucer*, edit. 1775; *This, Thise*. Shakspeare seems to have used the same idiom not only in the passage quoted by Mr. Steevens from *Romeo and Juliet*, but also in *King Henry IV. Part I. Act I. sc. iii*:

“ — and, but for *these* vile guns,

“ He would himself have been a soldier.”

With respect to the former part of this note, though Mr. Ritson has told us that “*enshield* is CERTAINLY put by contraction for *enshielded*,” I have no objection to leaving my conjecture in its place, till some authority is produced for such an usage of *enshield* or *enshielded*. TYRWHITT.

There are instances of a similar contraction or elision, in our author's plays. Thus, *bloat* for *bloated*, *ballast* for *ballasted*, and *waft* for *wafted*, with many others. RITSON.

Sir William D'Avenant reads—as a black mask; but I am afraid

Than beauty could displayed.—But mark me;
To be received plain, I'll speak more grofs;
Your brother is to die.

ISAB. So.

ANG. And his offence is so, as it appears
Accountant to the law upon that pain.⁶

ISAB. True.

ANG. Admit no other way to save his life,
(As I subscribe not that,⁷ nor any other,
But in the loss of question,)⁸ that you, his sister,
Finding yourself desir'd of such a person,
Whose credit with the judge, or own great place,
Could fetch your brother from the manacles

Mr. Tyrwhitt is too well supported in his first supposition, by a passage at the beginning of *Romeo and Juliet*:

“ *These happy masks that kiss fair ladies' brows,*

“ *Being black, put us in mind they hide the fair.*” STEEVENS.

⁶ *Accountant to the law upon that pain.*] *Pain* is here for *penalty*, *punishment*. JOHNSON.

⁷ *As I subscribe not that,*] *To subscribe* means, to *agree to*. Milton uses the word in the same sense.

So also, in Marlowe's *Lust's Dominion*, 1661:

“ *Subscribe to his desires.*” STEEVENS.

⁸ *But in the loss of question,*] The *loss* of question I do not well understand, and should rather read:

But in the loss of question.

In the *agitation*, in the *discussion* of the question. *To toss* an argument is a common phrase. JOHNSON.

This expression, I believe, means, *but in idle supposition*, or *conversation that tends to nothing*, which may therefore, in our author's language, be called *the loss of question*. Thus, in *Coriolanus*, Act III. sc. i:

“ *The which shall turn you to no other harm,*

“ *Than so much loss of time.*”

Question, in Shakspeare, often bears this meaning. So, in his *Tarquin and Lucrece*:

“ *And after supper, long he questioned*

“ *With modest Lucrece,*” &c. STEEVENS.

Question is used here, as in many other places, for *conversation*.

MALONE.

Of the all-binding law;⁹ and that there were
 No earthly mean to save him, but that either
 You must lay down the treasures of your body
 To this supposed, or else let him suffer;²
 What would you do?

ISAB. As much for my poor brother, as myself:
 That is, Were I under the terms of death,
 The impression of keen whips I'd wear as rubies,
 And strip myself to death, as to a bed
 That longing I have been sick for, ere I'd yield
 My body up to shame.

ANG. Then must your brother die.

ISAB. And 'twere the cheaper way:
 Better it were, a brother died at once,³
 Than that a sister, by redeeming him,
 Should die for ever.

ANG. Were not you then as cruel as the sentence
 That you have slander'd so?

⁹ *Of the all-binding law;*] The old editions read:
 ——— all-building law. JOHNSON.

The emendation is Theobald's. STEEVENS.

² ——— *or else let him suffer;*] The old copy reads—"or else
 to let him," &c. STEEVENS.

Sir Thomas Hanmer reads more grammatically—"or else let
 him suffer." But our author is frequently inaccurate in the con-
 struction of his sentences. I have therefore adhered to the old copy.
You must be under the necessity [to let, &c.] must be understood.

So, in Holinshed's *History of Scotland*, p. 150: "—asleep they
 were so fast, that a man might have removed the chamber over
 them, sooner than to have awaked them out of their drunken sleep."

MALONE.

The old copy reads—*supposed*, not *suppos'd*. The second *to* in
 the line might therefore be the compositor's accidental repetition of
 the first. Being unnecessary to sense, and injurious to measure, I
 have omitted it.—The pages of Holinshed will furnish examples of
 every blunder to which printed works are liable. STEEVENS.

³ ——— *a brother died at once,*] Perhaps we should read:
Better it were, a brother died for once, &c. JOHNSON.

ISAB. Ignomy in ransom,⁴ and free pardon,
Are of two houses: lawful mercy is
Nothing akin⁵ to foul redemption.

ANG. You seem'd of late to make the law a tyrant;
And rather prov'd the sliding of your brother
A merriment than a vice.

ISAB. O, pardon me, my lord; it oft falls out,
To have what we'd have, we speak not what we mean:
I something do excuse the thing I hate,
For his advantage that I dearly love.

ANG. We are all frail.

ISAB. Else let my brother die,
If not a feodary, but only he,⁶

⁴ Ignomy in ransom,] So the word *ignominy* was formerly written. Thus, in *Troilus and Cressida*, Act V. sc. iii:

“Hence, brother lacquey! *ignomy* and shame,” &c. REED.

Sir William D'Avenant's alteration of these lines may prove a reasonably good comment on them:

“Ignoble ransom no proportion bears

“To pardon freely given.” MALONE.

The second folio reads—*ignominy*; but whichever reading we take, the line will be inharmonious, if not defective. STEEVENS.

⁵ Nothing akin—] The old copy reads—*kin*. For this trivial emendation I am answerable. STEEVENS.

⁶ If not a feodary, but only he, &c.] This is so obscure, but the allusion so fine, that it deserves to be explained. A *feodary* was one that in the times of vassalage held lands of the chief lord, under the tenure of paying rent and service; which tenures were called *feuda* amongst the Goths. Now, says Angelo, “we are all frail;”—“Yes, replies Isabella; if all mankind were not *feodaries*, who owe what they are to this tenure of *imbecility*, and who succeed each other by the same tenure, as well as my brother, I would give him up.” The comparing mankind, lying under the weight of original sin, to a *feodary*, who owes *suit* and *service* to his lord, is, I think, not ill imagined. WARBURTON.

Shakspeare has the same allusion in *Cymbeline*:

“———— senseless bauble,

“Art thou a *feodarie* for this act?”

Again, in the prologue to Marston's *Sophonisba*, 1606:

“For seventeen kings were Carthage *feodars*.”

Owe,⁶ and succeed by weaknefs.⁷

ANG.

Nay, women are frail too.

ISAB. Ay, as the glaffes where they view themselves;
Which are as eafy broke as they make forms.⁸

Mr. M. Maſon cenſures me for not perceiving that *feodary* ſignifies an *accomplice*. Of this I was fully aware, as it ſupports the ſenſe contended for by Warburton, and ſeemingly acquieſced in by Dr. Johnson.—Every *vaffal* was an *accomplice* with his lord; i. e. was ſubject to be executor of the miſchief he did not contrive, and was obliged to follow in every bad cauſe which his ſuperior led.

STEEVENS.

I have ſhewn in a note on *Cymbeline*, that *feodary* was uſed by Shakspeare in the ſenſe of an *affociate*, and ſuch undoubtedly is its ſignification here. Dr. Warburton's note therefore is certainly wrong, and ought to be expunged.

After having aſcertained the true meaning of this word, I muſt own, that the remaining part of the paſſage before us is extremely difficult. I would, however, reſtore the original reading *thy*, and the meaning ſhould ſeem to be this:—We are all frail, ſays Angelo. Yes, replies Iſabella; if he has not one affociate in his crime, if no other perſon own and follow the ſame criminal courſes which you are now purſuing, let my brother ſuffer death.

I think it, however, extremely probable that ſomething is omitted. It is obſervable, that the line “—Owe, and ſucceed thy weaknefs,” does not, together with the ſubſequent line,—“Nay, women are frail too,—make a perfect verſe: from which it may be conjectured that the compoſitor's eye glanced from the word *ſucceed* to *weaknefs* in a ſubſequent hemiſtich, and that by this overſight the paſſage is become unintelligible. MALONE.

⁶ *Owe*,] To *owe* is, in this place, to *own*, to *hold*, to have poſſeſſion. JOHNSON.

⁷ —by *weaknefs*.] The old copy reads—*thy* weaknefs.

STEEVENS.

The emendation was made by Mr. Rowe. I am by no means ſatisfied with it. *Thy* is much more likely to have been printed by miſtake for *this*, than the word which has been ſubſtituted. Yet *this* weaknefs and *by* weaknefs are equally to be underſtood. Sir W. D'Avenant omitted the paſſage in his *Law againſt Lovers*, probably on account of its difficulty. MALONE.

⁸ ——— glaffes ———

Which are as eafy broke as they make forms.] Would it not be better to read?

————— take forms. JOHNSON.

Women!—Help heaven! men their creation mar
In profiting by them.⁹ Nay, call us ten times frail;
For we are soft as our complexions are,
And credulous to false prints.²

ANG. I think it well:
And from this testimony of your own sex,
(Since, I suppose, we are made to be no stronger
Than faults may shake our frames,) let me be bold;—
I do arrest your words; Be that you are,
That is, a woman; if you be more, you're none;
If you be one, (as you are well express'd
By all external warrants,) show it now,
By putting on the destin'd livery.

ISAB. I have no tongue but one: gentle my lord,
Let me intreat you speak the former language.³

⁹ *In profiting by them.*] In imitating them, in taking them for examples. JOHNSON.

If men mar their own creation, by taking women for their example, they cannot be said to *profit* much by them.—Isabella is deploring the condition of woman-kind, formed so frail and credulous, that men prove the destruction of the whole sex, by taking advantage of their weakness, and using them for their own purposes. She therefore calls upon Heaven to assist them. This, though obscurely expressed, appears to me to be the meaning of this passage. M. MASON.

Dr. Johnson does not seem to have understood this passage. Isabella certainly does not mean to say that men mar their own creation by taking women for examples. Her meaning is, that *men debase their nature by taking advantage of such weak pitiful creatures.*—Edinburgh Magazine, Nov. 1786. STEEVENS.

² *For we are soft as our complexions are,
And credulous to false prints.*] i. e. take any impression.

WARBURTON.

So, in *Twelfth Night*:

“How easy is it for the proper *false*

“*In women's waxen hearts to set their forms!*

“Alas! our frailty is the cause, not we;

“For, such as we are made of, such we be.” MALONE.

³ ——— *speak the former language.*] Isabella answers to his circumlocutory courtship, that she has but *one tongue*, she does not

268 MEASURE FOR MEASURE.

ANG. Plainly conceive, I love you.

ISAB. My brother did love Juliet; and you tell me,
That he shall die for it.

ANG. He shall not, Isabel, if you give me love.

ISAB. I know, your virtue hath a licence in't,³
Which seems a little fouler than it is,⁴
To pluck on others.

ANG. Believe me, on mine honour,
My words exprefs my purpose.

ISAB. Ha! little honour to be much believ'd,
And most pernicious purpose!—Seeming, seem-
ing! ⁵—

I will proclaim thee, Angelo; look for't:
Sign me a present pardon for my brother,
Or, with an out-stretch'd throat, I'll tell the world
Aloud, what man thou art.

ANG. Who will believe thee, Isabel?
My unfoil'd name, the austereness of my life,

understand this new phrase, and desires him to talk his *former language*, that is, to talk as he talked before. JOHNSON.

³ *I know your virtue hath a licence in't,*] Alluding to the licences given by ministers to their spies, to go into all suspected companies, and join in the language of malcontents. WARBURTON.

I suspect Warburton's interpretation to be more ingenious than just. The obvious meaning is—*I know your virtue assumes an air of licentiousness which is not natural to you, on purpose to try me.*—Edinburgh Magazine, Nov. 1786. STEEVENS.

⁴ *Which seems a little fouler, &c.*] So, in *Promos and Cassandra*:

“Cas. Renowned lord, you use this speech (I hope) your thrall to trye,

“If otherwise, my brother's life so deare I will not bye.”

“Pro. Fair dame, my outward looks my inward thoughts bewray;

“If you mistrust, to search my harte, would God you had a keye.” STEEVENS.

⁵ ——— *Seeming, seeming!*] Hypocrisy, hypocrisy; counterfeit virtue. JOHNSON.

My vouch against you,⁶ and my place i'the state,
Will so your accusation over-weigh,
That you shall stifle in your own report,
And smell of calumny.⁷ I have begun;
And now I give my sensual race the rein:⁸
Fit thy consent to my sharp appetite;
Lay by all nicety, and prolixious blushes,⁹
That banish what they sue for; redeem thy brother
By yielding up thy body to my will;
Or else he must not only die the death,²

⁶ *My vouch against you,*] The calling his denial of her charge his *vouch*, has something fine. *Vouch* is the testimony one man bears for another. So that, by this, he insinuates his authority was so great, that his *denial* would have the same credit that a *vouch* or testimony has in ordinary cases. WARBURTON.

I believe this beauty is merely imaginary, and that *vouch against* means no more than denial. JOHNSON.

⁷ *That you shall stifle in your own report,*
And smell of calumny.] A metaphor from a lamp or candle extinguished in its own grease. STEEVENS.

⁸ *And now I give my sensual race the rein:*] And now I give my senses the rein, in the race they are now actually running. HEATH.

⁹ — *and prolixious blushes,*] The word *prolixious* is not peculiar to Shakspeare. I find it in *Moses his Birth and Miracles*, by Drayton:

“Most part by water, more *prolixious* was,” &c.
Again, in the Dedication to *Gabriel Harvey's Hunt is Up*, 1598:

“—rarifier of *prolixious* rough barbarism,” &c.
Again, in Nash's *Lenten Stuff*, &c. 1599:

“—well known unto them by his *prolixious* sea-wandering.”

Prolixious blushes mean what Milton has elegantly called

“—sweet reluctant *delay*.” STEEVENS.

² — *die the death,*] This seems to be a solemn phrase for death inflicted by law. So, in *A Midsummer Night's Dream*:

“*Prepare to die the death.*” JOHNSON.

It is a phrase taken from scripture, as is observed in a note on *The Midsummer Night's Dream*. STEEVENS.

The phrase is a good phrase, as Shallow says, but I do not conceive it to be either of legal or scriptural origin. Chaucer uses it frequently. See *Cant. Tales*, ver. 607.

“They were adradde of him, as of *the deth*.” ver. 1222.

But thy unkindness shall his death draw out
 To lingering sufferance: answer me to-morrow,
 Or, by the affection that now guides me most,
 I'll prove a tyrant to him: As for you,
 Say what you can, my false o'erweighs your true.
 [Exit.

ISAB. To whom should I complain? Did I tell
 this,
 Who would believe me? O perilous mouths,
 That bear in them one and the self-same tongue,
 Either of condemnation or approof!
 Bidding the law make court'sy to their will;
 Hooking both right and wrong to the appetite,
 To follow, as it draws! I'll to my brother:
 Though he hath fallen by prompture³ of the blood,
 Yet hath he in him such a mind of honour,⁴
 That had he twenty heads to tender down
 On twenty bloody blocks, he'd yield them up,
 Before his sister should her body stoop
 To such abhorr'd pollution.
 Then Isabel, live chaste, and, brother, die:
 More than our brother is our chastity.
 I'll tell him yet of Angelo's request,
 And fit his mind to death, for his soul's rest.

[Exit.

"*The deth he feleth thurgh his herte smite.*" It seems to have been originally a mistaken translation of the French *La Mort*.

TYRWHITT.

³ ——— *prompture* —] Suggestion, temptation, instigation.

JOHNSON.

⁴ ——— *such a mind of honour*,] This, in Shakspeare's language, may mean, *such an honourable mind*, as he uses "*mind of love*," in *The Merchant of Venice*, for *loving mind*. Thus also, in *Philaster*:

" ——— I had thought, thy mind

" Had been of honour." STEEVENS.

ACT III. SCENE I.

A Room in the Prison.

Enter DUKE, CLAUDIO, and Provost.

DUKE. So, then you hope of pardon from lord Angelo?

CLAUD. The miserable have no other medicine,
But only hope:
I have hope to live, and am prepar'd to die.

DUKE. Be absolute for death;⁵ either death, or
life,
Shall thereby be the sweeter. Reason thus with life,—
If I do lose thee, I do lose a thing
That none but fools would keep:⁷ a breath thou art,

⁵ *Be absolute for death;]* Be determined to die, without any hope of life. Horace,—

“ — The hour which exceeds expectation will be welcome.”

JOHNSON.

⁶ *That none but fools would keep:]* But this reading is not only contrary to all sense and reason, but to the drift of this moral discourse. The Duke, in his assumed character of a friar, is endeavouring to instil into the condemned prisoner a resignation of mind to his sentence; but the sense of the lines in this reading, is a direct persuasive to *suicide*: I make no doubt, but the poet wrote,

That none but fools would reck:—

i. e. care for, be anxious about, regret the loss of. So, in the tragedy of *Tancred and Gismund*, Act IV. sc. iii:

“ — Not that she recks this life.” —

And Shakspeare, in *The Two Gentlemen of Verona*:

“ *Recking* as little what betideth me.” —

WARBURTON.

The meaning seems plainly this, that *none but fools* would wish to keep life; or, *none but fools would keep* it, if choice were allowed. A sense which, whether true or not, is certainly innocent.

JOHNSON.

(Servile to all the skiey influences,) That dost this habitation, where thou keep'st,⁷ Hourly afflict: merely, thou art death's fool; For him thou labour'st by thy flight to shun, And yet run'st toward him still:⁸ Thou art not noble;

Keep, in this place, I believe, may not signify *preserve*, but *care for*. "No lenger for to liven I ne *kepe*," says Æneas in Chaucer's *Dido, Queen of Carthage*; and elsewhere: "That I *kepe* not rehearsed be:" i. e. which I *care not* to have rehearsed.

Again, in *The Knightes Tale*, Tyrwhitt's edit. ver. 2240:

"I *kepe* nought of armes for to yelpe."

Again, in *A Mery Feste of a Man called Howleglass*, bl. l. no date.

"Then the parson bad him remember that he had a foule for to *kepe*, and he preached and taught to him the use of confession," &c. STEEVENS.

Mr. Steevens's explanation is confirmed by a passage in *The Dutchess of Malfy*, by Webster, (1623) an author who has frequently imitated Shakspeare, and who perhaps followed him in the present instance:

"Of what is't *fools* make such vain *keeping*?

"Sin their conception, their birth weeping;

"Their *life* a general mist of error;

"Their death a hideous storm of terror."

See the Glossary to Mr. Tyrwhitt's edit. of *The Canterbury Tales of Chaucer*. v. *kepe*. MALONE.

⁷ *That dost this habitation, where thou keep'st,*] Sir T. Hanmer changed *dost* to *do* without necessity or authority. The construction is not, "the skiey influences that do," but, "a breath thou art, that dost," &c. If "Servile to all the skiey influences" be inclosed in a parenthesis, all the difficulty will vanish. PORSON.

⁸ ——— *merely, thou art death's fool;*

For him thou labour'st by thy flight to shun,

And yet run'st toward him still:]

In those old farces called *Moralities*, the *fool* of the piece, in order to show the inevitable approaches of death, is made to employ all his stratagems to avoid him; which, as the matter is ordered, bring the *fool* at every turn, into his very jaws. So that the representations of these scenes would afford a great deal of good *mirth* and *morals* mixed together. And from such circumstances, in the genius of our ancestors' publick diversions, I suppose it was, that the old proverb arose, of *being merry and wise*. WARBURTON.

For all the accommodations that thou bear'st,
Are nurs'd by baseness:⁹ Thou art by no means
valiant;
For thou dost fear the soft and tender fork

Such another expression as *death's fool*, occurs in *The Honest Lawyer*, a comedy, by S. S. 1616:

"Wilt thou be a *fool of fate*? who can
Prevent the destiny decreed for man?"

STEEVENS.

It is observed by the Editor of *The Sad Shepherd*, 8vo. 1783, p. 154. that the initial letter of Stow's Survey, contains a representation of a struggle between *Death* and the *Fool*; the figures of which were most probably copied from those characters as formerly exhibited on the stage. REED.

There are no such characters as *Death* and *the Fool*, in any old *Morality* now extant. They seem to have existed only in the *dumb Shows*. The two figures in the initial letter of Stow's Survey, 1603, which have been mistaken for these two personages, have no allusion whatever to the stage, being merely one of the set known by the name of *Death's Dance*, and actually copied from the margin of an old Missal. The scene in the modern pantomime of *Harlequin Skeleton*, seems to have been suggested by some playhouse tradition of *Death and the Fool*. RITSON.

⁹ *Are nurs'd by baseness:*] Dr. Warburton is undoubtedly mistaken in supposing that by *baseness* is meant *self-love*, here assigned as the motive of all human actions. Shakspeare only meant to observe, that a minute analysis of life at once destroys that splendour which dazzles the imagination. Whatever grandeur can display, or luxury enjoy, is procured by *baseness*, by offices of which the mind shrinks from the contemplation. All the delicacies of the table may be traced back to the shambles and the dunghill, all magnificence of building was hewn from the quarry, and all the pomp of ornament dug from among the damp and darkness of the mine. JOHNSON.

This is a thought which Shakspeare delights to express. So, in *Antony and Cleopatra*:

"—— our *dungy earth* alike
Feeds man as beast."

Again:

"Which sleeps, and never palates more the *dung*,
The beggar's nurse, and *Cæsar's*." STEEVENS.

Of a poor worm:² Thy best of rest is sleep,
 And that thou oft provok'st; yet grossly fear'st
 Thy death, which is no more.³ Thou art not thyself;⁴
 For thou exist'st on many a thousand grains
 That issue out of dust: Happy thou art not:
 For what thou hast not, still thou striv'st to get;
 And what thou hast, forget'st: Thou art not certain;

² ——— the soft and tender fork

Of a poor worm:] *Worm* is put for any creeping thing or serpent. Shakspeare supposes falsely, but according to the vulgar notion, that a serpent wounds with his tongue, and that his tongue is forked. He confounds reality and fiction; a serpent's tongue is soft, but not forked nor hurtful. If it could hurt, it could not be soft. In *A Midsummer Night's Dream* he has the same notion:

“ With doubler tongue

“ Than thine, O serpent, never adder stung.” JOHNSON.

Shakspeare mentions the “ adder's fork” in *Macbeth*; and might have caught this idea from old tapestries or paintings, in which the tongues of serpents and dragons always appear barbed like the point of an arrow. STEEVENS.

³ ——— Thy best of rest is sleep,

And that thou oft provok'st; yet grossly fear'st

Thy death, which is no more.] Evidently from the following passage of Cicero: “ *Habes somnum imaginem mortis, eamque quotidie induis, & dubitas quin sensus in morte nullus sit, cum in ejus simulacro videas esse nullum sensum.*” But the Epicurean insinuation is, with great judgement, omitted in the imitation. WARBURTON.

Here Dr. Warburton might have found a sentiment worthy of his animadversion. I cannot without indignation find Shakspeare saying, that *death is only sleep*, lengthening out his exhortation by a sentence which in the friar is impious, in the reasoner is foolish, and in the poet trite and vulgar. JOHNSON.

This was an oversight in Shakspeare; for in the second scene of the fourth act, the Provost speaks of the desperate Barnardine, as one who regards death only as a *drunken sleep*. STEEVENS.

I apprehend Shakspeare means to say no more, than that the passage from this life to another is as easy as sleep; a position in which there is surely neither folly nor impiety. MALONE.

⁴ Thou art not thyself;] Thou art perpetually repaired and renovated by external assistance, thou subsistest upon foreign matter, and hast no power of producing or continuing thy own being.

JOHNSON.

For thy complexion shifts to strange effects,⁵
 After the moon: If thou art rich, thou art poor;
 For, like an afs, whose back with ingots bows,⁶
 Thou bear'st thy heavy riches but a journey,
 And death unloads thee: Friend hast thou none;
 For thine own bowels, which do call thee fire,
 The mere effusion of thy proper loins,
 Do curse the gout, serpigo,⁷ and the rheum,
 For ending thee no sooner: Thou hast nor youth,
 nor age;
 But, as it were, an after-dinner's sleep,
 Dreaming on both:⁸ for all thy blessed youth
 Becomes as aged, and doth beg the alms
 Of palsied eld;⁹ and when thou art old, and rich,

⁵ ——— *strange effects,*] For *effects* read *affects*; that is, *affections, passions* of mind, or disorders of body variously *affected*. So, in *Othello*:

“The young *affects*.” JOHNSON.

⁶ ——— *like an afs, whose back with ingots bows,*] This simile is far more ancient than Shakspeare's play. It occurs in T. Churchyard's *Discourse of Rebellion*, &c. 1570:

“Rebellion thus, with paynted vizeage brave,
 “Leads out poore foules (that knowes not gold from glas)
 “Who beares the packe and burthen *like the asse*.”

STEEVENS.

⁷ ——— *serpigo,*] The *serpigo* is a kind of tetter. STEEVENS.

⁸ ——— *Thou hast nor youth, nor age;*

But, as it were, an after-dinner's sleep,

Dreaming on both:] This is exquisitely imagined. When we are young, we busy ourselves in forming schemes for succeeding time, and miss the gratifications that are before us; when we are old, we amuse the languor of age with the recollection of youthful pleasures or performances; so that our life, of which no part is filled with the business of the present time, resembles our dreams after dinner, when the events of the morning are mingled with the designs of the evening. JOHNSON.

⁹ ——— *palsied eld;*] *Eld* is generally used for *old age, decrepitude*. It is here put for *old people, persons worn with years*.

So, in Marston's *Dutch Courtesan*, 1604:

“Let colder *eld* their strong objections move.”

Thou hast neither heat,² affection, limb, nor beauty,³
To make thy riches pleasant. What's yet in this,

Again, in our author's *Merry Wives of Windsor*:

"The superstitious idle-headed eld."

Gower uses it for *age* as opposed to *youth*:

"His *elde* had turned into youth."

De Confessione Amantis, Lib. V. fol. 106. STEEVENS.

² ——— for all thy blessed youth

Becomes as aged, and doth beg the alms

Of palsied eld; and when thou art old, and rich,

Thou hast neither heat, &c.] The drift of this period is to

prove, that neither youth nor age can be said to be really enjoyed, which, in poetical language, is,—*We have neither youth nor age*. But how is this made out? That *age* is not enjoyed, he proves by recapitulating the infirmities of it, which deprive that period of life of all sense of pleasure. To prove that youth is not enjoyed, he uses these words:

——— for all thy blessed youth

Becomes as aged, and doth beg the alms

Of palsied eld; ———

Out of which, he that can deduce the conclusion, has a better knack at logic than I have. I suppose the poet wrote,

——— For pall'd, thy blazed youth

Becomes assuaged; and doth beg the alms

Of palsied eld; ———

i. e. when thy youthful appetite becomes palled, as it will be in the very enjoyment, the blaze of youth is at once assuaged, and thou immediately contractest the infirmities of old age; as particularly the palsy and other nervous disorders, consequent on the inordinate use of sensual pleasures. This is to the purpose; and proves *youth* is not enjoyed, by shewing the short duration of it.

WARBURTON.

Here again I think Dr. Warburton totally mistaken. Shakspeare declares that man has *neither youth nor age*; for in *youth*, which is the *happiest* time, or which might be the happiest, he commonly wants means to obtain what he could enjoy; he is dependent on *palsied eld*: must beg alms from the coffers of hoary avarice; and being very niggardly supplied, *becomes as aged*, looks, like an old man, on happiness which is beyond his reach. And, when *he is old and rich*, when he has wealth enough for the purchase of all that formerly excited his desires, he has no longer the powers of enjoyment;

——— has neither heat, affection, limb, nor beauty,

To make his riches pleasant.—

That bears the name of life? Yet in this life
Lie hid more thousand deaths: ⁴ yet death we fear,
That makes these odds all even.

CLAUD. I humbly thank you.
To sue to live, I find, I seek to die;
And, seeking death, find life: ⁵ Let it come on.

I have explained this passage according to the present reading, which may stand without much inconvenience; yet I am willing to persuade my reader, because I have almost persuaded myself, that our author wrote,

— for all thy blasted youth
Becomes as aged — JOHNSON.

The sentiment contained in these lines, which Dr. Johnson has explained with his usual precision, occurs again in the forged letter that Edmund delivers to his father, as written by Edgar; *K. Lear*, Act I. sc. ii: "This policy, and reverence of age, makes the world bitter to *the best of our times*; keeps our fortunes from us till our oldness cannot relish them." The words above, printed in Italicks, support, I think, the reading of the old copy,—" *blest youth*," and shew that any emendation is unnecessary.

MALONE.

³ — *heat, affection, limb, nor beauty*,] But how does beauty make *riches pleasant*? We should read *bounty*, which completes the sense, and is this; thou hast neither the pleasure of enjoying riches thyself, for thou wantest vigour; nor of seeing it enjoyed by others, for thou wantest *bounty*. Where the making the want of *bounty* as inseparable from old age as the want of *health*, is extremely satirical, though not altogether just. WARBURTON.

I am inclined to believe, that neither man nor woman will have much difficulty to tell how *beauty makes riches pleasant*. Surely this emendation, though it is elegant and ingenious, is not such as that an opportunity of inserting it should be purchased by declaring ignorance of what every one knows, by confessing insensibility of what every one feels. JOHNSON.

By "heat" and "affection" the poet meant to express *appetite*, and by "limb" and "beauty" *strength*. EDWARDS.

⁴ — more *thousand deaths*:] For this Sir T. Hanmer reads:
— a *thousand deaths*: —

The meaning is, not only *a thousand deaths*, but *a thousand deaths* besides what have been mentioned. JOHNSON.

⁵ *To sue to live, I find, I seek to die;*
And, seeking death, find life:] Had the Friar, in reconciling

Enter ISABELLA.

ISAB. What, ho! Peace here; grace and good company!

PROV. Who's there? come in: the wifh deserves a welcome.

DUKE. Dear fir, ere long I'll vifit you again.

CLAUD. Moft holy fir, I thank you.

ISAB. My bufinefs is a word or two with Claudio.

PROV. And very welcome. Look, fignior, here's your fifter.

DUKE. Provoft, a word with you.

PROV. As many as you please.

DUKE. Bring them to fpeak, where I may be conceal'd,

Yet hear them.⁶ [*Exeunt DUKE and Provost.*

CLAUD. Now, fifter, what's the comfort?

Claudio to death, urged to him the certainty of happinefs hereafter, this fpeech would have been introduced with more propriety; but the Friar fays nothing of that fubject, and argues more like a philofopher, than a Chriftian divine. M. MASON.

Mr. M. Mafon feems to forget that no actual Friar was the fpeaker, but the Duke, who might reasonably be fupposed to have more of the philofopher than the divine in his compofition. STEEVENS.

⁶ *Bring them to fpeak, where I may be conceal'd, Yet hear them.*] The firft copy, published by the players, gives the paffage thus:

Bring them to hear me fpeak, where I may be conceal'd.

Perhaps we fhould read:

Bring me to hear them fpeak, where I, &c. STEEVENS.

The fecond folio authorizes the reading in the text. TYRWHITT.

The alterations made in that copy do not deferve the fmalleft credit. There are undoubted proofs that they were merely arbitrary; and in general they are alfo extremely injudicious. MALONE.

I am of a different opinion, in which I am joined by Dr. Farmer; and confequently prefer the reading of the fecond folio to my own attempt at emendation, though Mr. Malone has done me the honour to adopt it. STEEVENS.

ISAB. Why, as all comforts are; most good in deed:⁷
 Lord Angelo, having affairs to heaven,
 Intends you for his swift embassador,
 Where you shall be an everlasting leiger:
 Therefore your best appointment⁸ make with speed;
 To-morrow you set on.

⁷ ——— *as all comforts are; most good in deed:*] If this reading be right, Isabella must mean that she brings something better than words of comfort, she brings an assurance of deeds. This is harsh and constrained, but I know not what better to offer. Sir Thomas Hanmer reads:

——— *in speed.* JOHNSON.

The old copy reads:

Why,

As all comforts are: most good, most good indeede.

I believe the present reading, as explained by Dr. Johnson, is the true one. So, in *Macbeth*:

“We’re yet but young *in deed.*” STEEVENS.

I would point the lines thus:

“*Clau.* Now, sister, what’s the comfort?”

“*Isab.* Why, as all comforts are, most good. Indeed Lord Angelo,” &c.

Indeed is the same as *in truth*, or *truly*, the common beginning of speeches in Shakspeare’s age. See Charles the First’s Trial. The King and Bradshaw seldom say any thing without this preface: “*Truly, Sir——.*” BLACKSTONE.

⁸ ——— *an everlasting leiger:*

Therefore your best appointment——] *Leiger* is the same with *resident*. *Appointment*; preparation; act of fitting, or state of being fitted for any thing. So in old books, we have a knight well *appointed*; that is, well armed and mounted, or fitted at all points. JOHNSON.

The word *leiger* is thus used in *The Comedy of Look about You*, 1600:

“Why do you stay, Sir?—

“Madam, as *leiger* to solicit for your absent love.”

Again, in *Leicester’s Commonwealth*, “a special man of that hasty king, who was his *Ledger*, or Agent, in London,” &c. STEEVENS.

——— *your best appointment——]* The word *appointment*, on this occasion, should seem to comprehend confession, communion, and absolution. “Let him (says Escalus) be furnished with divines, and have all charitable preparation.” The King in *Hamlet*, who was cut off prematurely, and without such preparation, is

280 MEASURE FOR MEASURE.

CLAUD. Is there no remedy?

ISAB. None, but such remedy, as, to save a head,
To cleave a heart in twain.

CLAUD. But is there any?

ISAB. Yes, brother, you may live;
There is a devilish mercy in the judge,
If you'll implore it, that will free your life,
But fetter you till death.

CLAUD. Perpetual durance?

ISAB. Ay, just, perpetual durance; a restraint,
Though all the world's vastidity² you had,
To a determin'd scope.³

CLAUD. But in what nature?

ISAB. In such a one as (you consenting to't)
Would bark your honour⁴ from that trunk you bear,
And leave you naked.

CLAUD. Let me know the point.

ISAB. O, I do fear thee, Claudio; and I quake,
Lest thou a feverous life should'st entertain,
And fix or seven winters more respect
Than a perpetual honour. Dar'st thou die?
The sense of death is most in apprehension;

said to be dis-appointed. Appointment, however, may be more simply explained by the following passage in *The Antipodes*, 1638:

“ ——— your lodging

“ Is decently appointed.” i. e. prepared, furnished.

STEEVENS.

² Though *all the world's vastidity*—] The old copy reads—*Through all, &c.* Corrected by Mr. Pope. MALONE.

³ ——— a restraint ———

To a determin'd scope.] A confinement of your mind to one painful idea; to ignominy, of which the remembrance can neither be suppressed nor escaped. JOHNSON.

⁴ *Would bark your honour*—] A metaphor from stripping trees of their bark. DOUCE.

And the poor beetle, that we tread upon,
In corporal sufferance finds a pang as great
As when a giant dies.⁵

CLAUD. Why give you me this shame?
Think you I can a resolution fetch
From flowery tenderneſs? If I muſt die,
I will encounter darkneſs as a bride,
And hug it in mine arms.⁶

ISAB. There ſpake my brother; there my father's
grave
Did utter forth a voice! Yes, thou muſt die:
Thou art too noble to conſerve a life
In baſe appliances. This outward-fainted de-
puty,—
Whoſe ſettled viſage and deliberate word
Nips youth i'the head, and follies doth enmew,⁷

⁵ ——— *the poor beetle, &c.*] The reasoning is, *that death is no more than every being muſt ſuffer, though the dread of it is peculiar to man*; or perhaps, *that we are inconfiſtent with ourſelves, when we ſo much dread that which we careleſſly inflict on other creatures, that feel the pain as acutely as we.* JOHNSON.

The meaning is—fear is the principal ſenſation in death, which has no pain; and the giant when he dies feels no greater pain than the beetle.—This paſſage, however, from its arrangement, is liable to an oppoſite conſtruction, but which would totally deſtroy the illuſtration of the ſentiment. DOUCE.

⁶ *I will encounter darkneſs as a bride,
And hug it in mine arms.*] So, in the firſt part of *Jerónimo, or The Spaniſh Tragedy*, 1605:

“ ——— night

“ That yawning Beldam, with her jetty ſkin,

“ 'Tis ſhe I hug as mine effeminate bride.”

STEEVENS.

Again, in *Antony and Cleopatra*:

“ ——— I will be

“ A bridegroom in my death; and run into 't,

“ As to a lover's bed.” MALONE.

⁷ ——— *follies doth enmew,*] Forces follies to lie in cover, without daring to ſhow themſelves. JOHNSON.

As falcon doth the fowl,⁸—is yet a devil;
His filth within being cast,⁹ he would appear
A pond as deep as hell.

CLAUD. The princely Angelo?

ISAB. O, 'tis the cunning livery of hell,
The damned'st body to invest and cover
In princely guards!² Dost thou think, Claudio,

⁸ *As falcon doth the fowl,*] In whose presence the follies of youth are afraid to show themselves, as the fowl is afraid to flutter while the falcon hovers over it.

So, in the Third Part of *King Henry VI*:

“ — not he that loves him best,

“ The proudest he that holds up Lancaster,

“ Dares stir a wing, if Warwick shakes his bells.”

To *enmerw* is a term in falconry, also used by Beaumont and Fletcher, in *The Knight of Malta*:

“ — I have seen him scale,

“ As if a falcon had run up a train,

“ Clashing his warlike pinions, his steel'd cuirass,

“ And, at his pitch, *enmerw* the town below him.” STEEVENS.

⁹ *His filth within being cast,*] To *cast* a pond is to empty it of mud. Mr. Upton reads:

*His pond within being cast, he would appear
A filth as deep as hell.* JOHNSON.

² *The princely Angelo?*—

— princely guards!] The stupid editors, mistaking *guards* for satellites, (whereas it here signifies *lace*,) altered *priestly*, in both places, to *princely*. Whereas Shakspeare wrote it *priestly*, as appears from the words themselves:

— 'Tis the cunning livery of hell,

The damned'st body to invest and cover

With priestly guards.—

In the first place we see that *guards* here signifies *lace*, as referring to *livery*, and as having no sense in the signification of satellites. Now *priestly guards* means *sanctity*, which is the sense required. But *princely guards* means nothing but *rich lace*, which is a sense the passage will not bear. Angelo, indeed, as *deputy*, might be called the *princely* Angelo: but not in this place, where the immediately preceding words of,

This out-ward-fainted deputy,

demand the reading I have restored. WARBURTON.

The first folio has, in both places, *prenzie*, from which the other folios made *princely*, and every editor may make what he can. JOHNSON.

If I would yield him my virginity,
Thou might'st be freed?

CLAUD. O, heavens! it cannot be.

ISAB. Yes, he would give it thee, from this rank
offence,³

So to offend him still: This night's the time
That I should do what I abhor to name,
Or else thou diest to-morrow.

CLAUD. Thou shalt not do't.

ISAB. O, were it but my life,
I'd throw it down for your deliverance
As frankly as a pin.⁴

CLAUD. Thanks, dear Isabel.

ISAB. Be ready, Claudio, for your death to-morrow.

Princely is the judicious correction of the second folio. *Princely guards* mean no more than the badges of royalty, (laced or bordered robes,) which Angelo is supposed to assume during the absence of the Duke. The stupidity of the first editors is sometimes not more injurious to Shakspeare, than the ingenuity of those who succeeded them.

In the old play of *Cambyfes* I meet with the same expression. *Sisamnes* is left by *Cambyfes* to distribute justice while he is absent; and in a soliloquy says:

“ Now may I wear the brodered *garde*,
“ And lye in downe-bed soft.”

Again, the queen of *Cambyfes* says:

“ I do forsake these broder'd *gardes*,
“ And all the facions new.” STEEVENS.

A *guard*, in old language, meant a welt or border of a garment; “because (says Minshieu) it *guards* and keeps the garment from tearing.” These borders were sometimes of lace. So, in *The Merchant of Venice*:

“ — Give him a livery
“ More *guarded* than his fellows:” MALONE.

³ — from *this rank offence*,] I believe means, *from the time* of my committing this offence, you might persist in sinning with safety. The advantages you would derive from my having such a secret of his in my keeping, would ensure you from further harm on account of the same fault, however frequently repeated. STEEVENS.

⁴ — as a pin.] So, in *Hamlet*:
“ I do not set my life at a *pin's* fee.” STEEVENS.

CLAUD. Yes.—Has he affections in him,
That thus can make him bite the law by the nose,
When he would force it?⁵ Sure it is no sin;
Or of the deadly seven it is the least.⁶

ISAB. Which is the least?

CLAUD. If it were damnable,⁷ he, being so wise,
Why, would he for the momentary trick
Be perdurably fin'd?⁸—O Isabel!

⁵ *Has he affections, &c.] Is he actuated by passions that impel him to transgress the law, at the very moment that he is enforcing it against others? [I find, he is.] Surely then, since this is so general a propensity, since the judge is as criminal as he whom he condemns, it is no sin, or at least a venial one. So, in the next Act:*

“ — A deflower'd maid,

“ And by an eminent body that enforc'd

“ The law against it.”

Force is again used for enforce in King Henry VIII:

“ If you will now unite in your complaints,

“ And force them with a constancy.”

Again, in *Coriolanus*:

“ Why force you this?” MALONE.

⁶ *Or of the deadly seven, &c.] It may be useful to know which they are; the reader is therefore presented with the following catalogue of them, viz. Pride, Envy, Wrath, Sloth, Covetousness, Gluttony, and Lechery. To recapitulate the punishments hereafter for these sins, might have too powerful an effect upon the weak nerves of the present generation; but whoever is desirous of being particularly acquainted with them, may find information in some of the old monkish systems of divinity, and especially in a curious book entitled *Le Kalendrier des Bergiers*, 1500. folio, of which there is an English translation. DOUCE.*

⁷ *If it were damnable, &c.] Shakspeare shows his knowledge of human nature in the conduct of Claudio. When Isabella first tells him of Angelo's proposal, he answers, with honest indignation, agreeably to his settled principles,*

Thou shalt not do't.

But the love of life being permitted to operate, soon furnishes him with sophistical arguments; he believes it cannot be very dangerous to the soul, since Angelo, who is so wise, will venture it.

JOHNSON.

⁸ *Be perdurably fin'd?] Perdurably is lastingly. So, in *Othello*:*

“ — cables of perdurable toughness.” STEEVENS.

ISAB. What says my brother?

CLAUD. Death is a fearful thing.

ISAB. And shamed life a hateful.

CLAUD. Ay, but to die, and go we know not where;
To lie in cold obstruction, and to rot;
This sensible warm motion to become
A kneaded clod; and the delighted spirit⁹
To bathe in fiery floods, or to reside
In thrilling regions of thick-ribbed ice;
To be imprison'd in the viewless winds,
And blown with restless violence round about
The pendant world; or to be worse than worst

⁹ — *delighted spirit*—] i. e. the spirit accustomed here to ease and delights. This was properly urged as an aggravation to the sharpness of the torments spoken of. The Oxford editor not apprehending this, alters it to *dilated*. As if, because the spirit in the body is said to be imprisoned, it was *crowded together* likewise; and so by death not only set free, but expanded too; which, if true, would make it the less sensible of pain.

WARBURTON.

This reading may perhaps stand, but many attempts have been made to correct it. The most plausible is that which substitutes

— *the benighted spirit*,
alluding to the darkness always supposed in the place of future punishment.

Perhaps we may read:

— *the delinquent spirit*,
a word easily changed to *delighted* by a bad copier, or unskilful reader. *Delinquent* is proposed by Thirlby in his manuscript.

JOHNSON.

I think with Dr. Warburton, that by the *delighted spirit* is meant, *the soul once accustomed to delight*, which of course must render the sufferings, afterwards described, less tolerable. Thus our author calls youth, *blessed*, in a former scene, before he proceeds to show its wants and its inconveniencies.

Mr. Ritson has furnished me with a passage which I leave to those who can use it for the illustration of the foregoing epithet. "Sir Thomas Herbert, speaking of the death of Mirza, son to Shah Abbas, says that he gave a period to his miseries in this world, by supping a *delighted* cup of extreame poyson." *Travels*, 1634, p. 104. STEEVENS.

Of those, that lawless and incertain thoughts²
 Imagine howling!—'tis too horrible!
 The weariest and most loathed worldly life,
 That age, ach, penury,³ and imprisonment
 Can lay on nature, is a paradise
 To what we fear of death.⁴

² ——— *lawless and incertain thoughts* —] Conjecture sent out to wander without any certain direction, and ranging through possibilities of pain. JOHNSON.

³ ——— *penury*,] The old copy has—*perjury*. Corrected by the editor of the second folio. MALONE.

⁴ *To what we fear of death*.] Most certainly the idea of the “spirit bathing in fiery floods,” or of residing “in thrilling regions of thick-ribbed ice,” is not original to our poet; but I am not sure that they came from the Platonick hell of Virgil. The monks also had their hot and their cold hell; “the fyrste is fyre that ever brenneth, and never gyveth lighte,” says an old homily:—“The seconde is paffying cold, that yf a greate hylle of fyre were cast therin, it shold torne to yce.” One of their legends, well remembered in the time of Shakspeare, gives us a dialogue between a bishop and a soul tormented in a piece of ice which was brought to cure a *brenning beate* in his foot; take care, that you do not interpret this the *gout*, for I remember Menage quotes a canon upon us:

“*Si quis dixerit episcopum podagrâ laborare, anathema sit.*”

Another tells us of the soul of a monk fastened to a rock, which the winds were to blow about for a twelvemonth, and purge of its enormities. Indeed this doctrine was before now introduced into poetick fiction, as you may see in a poem, “where the lover declareth his pains to exceed far the pains of hell,” among the many miscellaneous ones subjoined to the works of Surrey: of which you will soon have a beautiful edition from the able hand of my friend Dr. Percy. Nay, a very learned and inquisitive brother-antiquary hath observed to me, on the authority of Blefkenius, that this was the ancient opinion of the inhabitants of Iceland, who were certainly very little read either in the poet or philosopher.

FARMER.

Lazarus, in *The Shepherd's Calendar*, is represented to have seen these particular modes of punishment in the infernal regions:

“Secondly, I have seen in hell a floud frozen as ice, wherein the envious men and women were plunged unto the navel, and then suddainly came over them a right cold and great wind that grieved and pained them right sore,” &c. STEEVENS.

ISAB. Alas! alas!

CLAUD. Sweet sister, let me live:
What sin you do to save a brother's life,
Nature dispenses with the deed so far,
That it becomes a virtue.

ISAB. O, you beast!
O, faithless coward! O, dishonest wretch!
Wilt thou be made a man out of my vice?
Is't not a kind of incest,⁵ to take life
From thine own sister's shame? What should I
think?

Heaven shield, my mother play'd my father fair!
For such a warped slip of wilderiness⁶
Ne'er issu'd from his blood. Take my defiance:⁷
Die; perish! might but my bending down
Reprieve thee from thy fate, it should proceed:
I'll pray a thousand prayers for thy death,
No word to save thee.

CLAUD. Nay, hear me, Isabel.

ISAB. O, fie, fie, fie!

⁵ *Is't not a kind of incest,*] In Isabella's declamation there is something harsh, and something forced and far-fetched. But her indignation cannot be thought violent, when we consider her not only as a virgin, but as a nun. JOHNSON.

⁶ *— a warped slip of wilderiness—*] *Wilderiness* is here used for *wildness*, the state of being disorderly. So, in *The Maid's Tragedy*:

“ And throws an unknown *wilderiness* about me.”

Again, in *Old Fortunatus*, 1600:

“ But I in *wilderiness* totter'd out my youth.”

The word, in this sense, is now obsolete, though employed by Milton:

“ The paths, and bowers, doubt not, but our joint hands

“ Will keep from *wilderiness* with ease.”

STEEVENS.

⁷ *— Take my defiance:*] *Defiance* is refusal. So, in *Romeo and Juliet*:

“ I do *defy* thy commiseration.” STEEVENS.

Thy sin's not accidental, but a trade:⁸

Mercy to thee would prove itself a bawd:

'Tis best that thou diest quickly. [Going.]

CLAUD.

O hear me, Isabella.

Re-enter DUKE.

DUKE. Vouchsafe a word, young sifter, but one word.

ISAB. What is your will?

DUKE. Might you dispense with your leisure, I would by and by have some speech with you: the satisfaction I would require, is likewise your own benefit.

ISAB. I have no superfluous leisure; my stay must be stolen out of other affairs; but I will attend you a while.

DUKE. [*To CLAUDIO, aside.*] Son, I have overheard what hath past between you and your sister. Angelo had never the purpose to corrupt her; only he hath made an assay of her virtue, to practice his judgement with the disposition of natures: she, having the truth of honour in her, hath made him that gracious denial which he is most glad to receive: I am confessor to Angelo, and I know this to be true; therefore prepare yourself to death: Do not satisfy your resolution with hopes that are fallible:⁹ to-morrow you must die; go to your knees, and make ready.

⁸ ——— *but a trade:*] A custom; a practice; an established habit. So we say of a man much addicted to any thing, *he makes a trade of it.* JOHNSON.

⁹ *Do not satisfy your resolution with hopes that are fallible:*] A condemned man, whom his confessor had brought to bear death with decency and resolution, began anew to entertain hopes of life. This occasioned the advice in the words above. But how did

CLAUD. Let me ask my sister pardon. I am so out of love with life, that I will sue to be rid of it.

DUKE. Hold you there:² Farewell.

[Exit CLAUDIO.]

Re-enter Provost.

Provost, a word with you.

PROV. What's your will, father?

DUKE. That now you are come, you will be gone: Leave me a while with the maid; my mind promises with my habit, no loss shall touch her by my company.

PROV. In good time.³ [Exit Provost.]

DUKE. The hand that hath made you fair, hath made you good: the goodness, that is cheap in beauty, makes beauty brief in goodness; but grace, being the soul of your complexion, should keep the body of it ever fair. The assault, that Angelo hath made to you, fortune hath convey'd to my understanding; and, but that frailty hath examples for

these hopes *satisfy* his resolution? or what harm was there, if they did? We must certainly read, *Do not falsify your resolution with hopes that are fallible*. And then it becomes a reasonable admonition. For hopes of life, by drawing him back into the world, would naturally elude or weaken the virtue of that *resolution* which was raised only on motives of religion. And this his confessor had reason to warn him of. The term *falsify* is taken from fencing, and signifies the pretending to aim a stroke, in order to draw the adversary off his guard. So, Fairfax:

“Now strikes he out, and now he *falsifieth*.” WARBURTON.

The sense is this:—Do not rest with satisfaction on *hopes that are fallible*. There is no need of alteration. STEEVENS.

Perhaps the meaning is, Do not satisfy or content yourself with that kind of resolution, which acquires strength from a latent hope that it will not be put to the test; a hope, that in your case, if you rely upon it, will deceive you. MALONE.

² *Hold you there:*] Continue in that resolution. JOHNSON.

³ *In good time.*] i. e. *à la bonne heure*, so be it, very well. STEEVENS.

his falling, I should wonder at Angelo. How would you do to content this substitute, and to save your brother?

ISAB. I am now going to resolve him: I had rather my brother die by the law, than my son should be unlawfully born. But O, how much is the good duke deceived in Angelo! If ever he return, and I can speak to him, I will open my lips in vain, or discover his government.

DUKE. That shall not be much amiss: Yet, as the matter now stands, he will avoid your accusation; he made trial of you only.⁴—Therefore fasten your ear on my advisings; to the love I have in doing good, a remedy presents itself. I do make myself believe, that you may most uprighteously do a poor wronged lady a merited benefit; redeem your brother from the angry law; do no stain to your own gracious person; and much please the absent duke, if, peradventure, he shall ever return to have hearing of this business.

ISAB. Let me hear you speak further; I have spirit to do any thing that appears not foul in the truth of my spirit.

DUKE. Virtue is bold, and goodness never fearful. Have you not heard speak of Mariana the sister of Frederick, the great soldier, who miscarried at sea?

ISAB. I have heard of the lady, and good words went with her name.

DUKE. Her should this Angelo have married; was affianced to her by oath,⁵ and the nuptial appointed: between which time of the contract, and limit of

⁴ — *he made trial of you only.*] That is, *he will say* he made trial of you only. M. MASON.

⁵ — *by oath,*] *By* inserted by the editor of the second folio.
MALONE.

the solemnity,⁶ her brother Frederick was wrecked at sea, having in that perish'd vessel the dowry of his sister. But mark, how heavily this befel to the poor gentlewoman: there she lost a noble and renowned brother, in his love toward her ever most kind and natural; with him the portion and finew of her fortune, her marriage-dowry; with both, her combinate husband,⁷ this well-seeming Angelo!

ISAB. Can this be so? Did Angelo so leave her?

DUKE. Left her in her tears, and dry'd not one of them with his comfort; swallowed his vows whole, pretending, in her, discoveries of dishonour: in few, bestowed her on her own lamentation,⁸ which she yet wears for his sake; and he, a marble to her tears, is washed with them, but relents not.

ISAB. What a merit were it in death, to take this poor maid from the world! What corruption in this life, that it will let this man live!—But how out of this can she avail?

DUKE. It is a rupture that you may easily heal: and the cure of it not only saves your brother, but keeps you from dishonour in doing it.

ISAB. Show me how, good father.

DUKE. This fore-named maid hath yet in her the continuance of her first affection; his unjust unkindness, that in all reason should have quenched her love, hath, like an impediment in the current, made

⁶ ——— and limit of the solemnity,] So, in *King John*:
 “ Prescribes how long the virgin state shall last,—
 “ Gives limits unto holy nuptial rites.”

i. e. appointed times. MALONE.

⁷ — her combinate husband,] *Combinate* is betrothed, settled by contract.
 STEEVENS.

⁸ — bestowed her on her own lamentation,] i. e. left her to her sorrows.
 MALONE.

Rather, as our author expresses himself in *King Henry V.*—
 “ gave her up” to them. STEEVENS.

it more violent and unruly. Go you to Angelo; answer his requiring with a plausible obedience; agree with his demands to the point: only refer yourself to this advantage,⁹—first, that your stay with him may not be long; that the time may have all shadow and silence in it; and the place answer to convenience: this being granted in course, now follows all. We shall advise this wronged maid to stand up your appointment, go in your place; if the encounter acknowledge itself hereafter, it may compel him to her recompence: and here, by this, is your brother saved, your honour untainted, the poor Mariana advantaged, and the corrupt deputy scaled.² The maid will I frame, and make fit for

⁹ ——— *only refer yourself to this advantage,*] This is scarcely to be reconciled to any established mode of speech. We may read, *only reserve yourself to*, or *only reserve to yourself this advantage*. JOHNSON.

Refer yourself to, merely signifies—*have recourse to*, *betake yourself to*, this advantage. STEEVENS.

² ——— *the corrupt deputy scaled.*] To scale the deputy may be, *to reach him, notwithstanding the elevation of his place*; or it may be, *to strip him and discover his nakedness, though armed and concealed by the investments of authority*. JOHNSON.

To scale, as may be learned from a note to Coriolanus, Act I. sc. i. most certainly means, *to disorder, to disconcert, to put to flight*. An army routed is called by Holinshed, an army scaled. The word sometimes signifies *to diffuse* or *disperse*; at others, as I suppose in the present instance, *to put into confusion*. STEEVENS.

To scale is certainly to reach (as Dr. Johnson explains it) as well as to *disperse* or *spread abroad*, and hence its application to a routed army which is *scattered over the field*. The Duke's meaning appears to be, either that Angelo would be *over-reached*, as a town is by the scalade, or that his true character would be *spread* or *laid open*, so that his vileness would become evident. Dr. Warburton thinks it is *weighed*, a meaning which Dr. Johnson affixes to the word in another place. See *Coriolanus*, Act I. sc. i.

Scaled, however, may mean—*laid open*, as a *corrupt sore* is by removing the slough that covers it. The allusion is rendered less disgusting, by more elegant language, in *Hamlet*:

“It will but *skin* and *film* the ulcerous place;

“Whiles *rank corruption*, mining all within,

“Infects unseen.” RITSON.

his attempt. If you think well to carry this as you may, the doubleness of the benefit defends the deceit from reproof. What think you of it?

ISAB. The image of it gives me content already; and, I trust, it will grow to a most prosperous perfection.

DUKE. It lies much in your holding up: Haste you speedily to Angelo; if for this night he entreat you to his bed, give him promise of satisfaction. I will presently to St. Luke's; there, at the moated grange³ resides this dejected Mariana: At that place call upon me; and dispatch with Angelo, that it may be quickly.

ISAB. I thank you for this comfort: Fare you well, good father. [*Exeunt severally.*]

³ — the moated grange—] A grange is a solitary farm-house. So, in *Othello*:

“ — this is Venice,

“ My house is not a grange.” STEEVENS.

A grange implies some one particular house immediately inferior in rank to a *hall*, situated at a small distance from the town or village from which it takes its name; as, *Hornby grange*, *Blackwell grange*; and is in the neighbourhood simply called *The Grange*. Originally, perhaps, these buildings were the lord's granary or storehouse, and the residence of his chief bailiff. (*Grange*, from *Granagium*, Lat.) RITSON.

A grange, in its original signification, meant a farm-house of a monastery (from *grana gerendo*), from which it was always at some little distance. One of the monks was usually appointed to inspect the accounts of the farm. He was called the Prior of the Grange; —in barbarous Latin, *Grangiarius*. Being placed at a distance from the monastery, and not connected with any other buildings, Shakspeare, with his wonted licence, uses it, both here and in *Othello*, in the sense of a solitary farm-house.

I have since observed that the word was used in the same sense by the contemporary writers. So, in Tarleton's *Newes out of Purgatory*, printed about the year 1590: “ — till my return I would have thee stay at our little graunge house in the country.”

In Lincolnshire they at this day call every lone house that is unconnected with others, a grange. MALONE.

S C E N E II.

*The Street before the Prison.**Enter DUKE as a Friar; to him ELBOW, Clown, and Officers.*

ELB. Nay, if there be no remedy for it, but that you will needs buy and sell men and women like beasts, we shall have all the world drink brown and white bastard.⁴

DUKE. O, heavens! what stuff is here?

CLO. 'Twas never merry world, since, of two usuries,⁵ the merriest was put down, and the worser allow'd by order of law a furr'd gown to keep him warm; and furr'd with fox and lamb-skins too,⁶ to

⁴ ——— *bastard.*] A kind of sweet wine, then much in vogue, from the Italian *bastardo*. WARBURTON.

See a note on *King Henry IV.* Part I. Act II. sc. iv. STEEVENS.

Bastard was raisin-wine. See Minshieu's Dict. in v. and Cole's Latin Dict. 1679. MALONE.

⁵ ——— *since, of two usuries,*] Here a satire on usury turns abruptly to a satire on the person of the usurer, without any kind of preparation. We may be assured then, that a line or two, at least, have been lost. The subject of which we may easily discover was a comparison between the two usurers; as, before, between the two usuries. So that, for the future, the passage should be read with asterisks, thus—*by order of law, * * * a furr'd gown, &c.* WARBURTON.

Sir Thomas Hanmer corrected this with less pomp, then *since of two usurers the merriest was put down, and the worser allowed, by order of law, a furr'd gown, &c.* His punctuation is right, but the alteration, small as it is, appears more than was wanted. *Usury* may be used by an easy licence for the *professors of usury*. JOHNSON.

⁶ ——— *and furr'd with fox and lamb-skins too, &c.*] In this passage the foxes skins are supposed to denote craft, and the lamb-skins innocence. It is evident therefore that we ought to read, "furred with fox *on* lamb-skins," instead of "*and* lamb-skins;" for otherwise, craft will not stand for the facing. M. MASON.

Fox-skins and lamb-skins were both used as facings to cloth in Shakspeare's time. See the Statute of Apparel, 24 Henry VIII.

signify, that craft, being richer than innocency, stands for the facing.

ELB. Come your way, fir:—Bless you, good father friar.

DUKE. And you, good brother father:⁷ What offence hath this man made you, fir?

ELB. Marry, fir, he hath offended the law; and, fir, we take him to be a thief too, fir; for we have found upon him, fir, a strange pick-lock,⁸ which we have sent to the deputy.

DUKE. Fie, firrah; a bawd, a wicked bawd! The evil that thou caufest to be done,
That is thy means to live: Do thou but think
What 'tis to cram a maw, or clothe a back,
From such a filthy vice: say to thyself,—
From their abominable and beastly touches

c. 13. Hence *fox-furr'd* slave is used as an opprobrious epithet in *Wily Beguiled*, 1606, and in other old comedies. See also *Characterismi, or Lenton's Leasures*, &c. 1631: "An Usurer is an old fox, clad in *lamb-skin*, who hath pray'd [prey'd] so long abroad," &c.

MALONE.

⁷ ——— *and you, good brother father:*] In return to Elbow's blundering address of *good father friar*, i. e. *good father brother*, the Duke humourously calls him, in his own style, *good brother father*. This would appear still clearer in French. *Dieu vous benisse, mon pere frere.*—*Et vous aussi, mon frere pere.* There is no doubt that our *friar* is a corruption of the French *frere*. TYRWHITT.

Mr. Tyrwhitt's observation is confirmed by a passage in *The Strangest Adventure that ever happened*, &c. 4to. 1601:

"And I call to mind, that as the reverend *father brother*, Thomas Sequera, Superiour of Eborā, and mine auncient friend, came to visite me," &c. STEEVENS.

⁸ ——— *a strange pick-lock,*] As we hear no more of this charge, it is necessary to prevent honest Pompey from being taken for a house-breaker. The *locks* which he had occasion to *pick*, were by no means common, in this country at least. They were probably introduced, with *other Spanish customs*, during the reign of Philip and Mary; and were so well known in Edinburgh, that in one of Sir David Lindsay's plays, represented to thousands in the open air, such a *lock* is actually opened on the stage. RITSON.

I drink, I eat, array myself, and live.⁹
 Canst thou believe thy living is a life,
 So stinkingly depending? Go, mend, go, mend.

CLO. Indeed, it does stink in some sort, fir; but
 yet, fir, I would prove——

DUKE. Nay, if the devil have given thee proofs
 for sin,
 Thou wilt prove his. Take him to prison, officer;
 Correction and instruction must both work,
 Ere this rude beast will profit.

ELB. He must before the deputy, fir; he has given
 him warning: the deputy cannot abide a whore-
 master: if he be a whore-monger, and comes be-
 fore him, he were as good go a mile on his errand.

DUKE. That we were all, as some would seem to be,
 Free from our faults, as faults from seeming, free!²

⁹ *I drink, I eat, array myself, and live.*] The old editions have,
I drink, I eat away myself, and live.

This is one very excellent instance of the sagacity of our editors,
 and it were to be wished heartily, that they would have obliged
 us with their physical solution, how a man can *eat away* himself,
and live. Mr. Bishop gave me that most certain emendation,
 which I have substituted in the room of the former foolish reading;
 by the help whereof, we have this easy sense: that the Clown fed
 himself, and put cloaths on his back, by exercising the vile trade
 of a bawd. THEOBALD.

² *That we were all, as some would seem to be,
 Free from our faults, as faults from seeming, free!*] i. e. as
 faults are destitute of all comeliness or *seeming*. The first of these
 lines refers to the deputy's sanctified hypocrisy; the second to the
 Clown's beastly occupation. But the latter part is thus ill expressed
 for the sake of the rhyme. WARBURTON.

Sir Thomas Hanmer reads:

Free from all faults, as from faults seeming free.

In the interpretation of Dr. Warburton, the sense is trifling, and
 the expression harsh. To wish *that men were as free from faults, as
 faults are free from comeliness*, [instead of *void of comeliness*] is a very
 poor conceit. I once thought it should be read:

*O that all were, as all would seem to be,
 Free from all faults, or from false seeming free.*

Enter LUCIO.

ELB. His neck will come to your waist, a cord, sir.³

So in this play :

“ O place, O, power—how dost thou

“ Wrench awe from fools, and tie the wiser souls

“ To thy *false seeming* !”

But now I believe that a less alteration will serve the turn :

Free from all faults, or faults from seeming free.

that men were really good, or that their faults were known, that men were free from faults, or faults from hypocrisy. So Isabella calls Angelo's hypocrisy, *seeming, seeming*. JOHNSON.

I think we should read with Sir T. Hanmer :

Free from all faults, as from faults seeming free.

i. e. *I wish we were all as good as we appear to be* ; a sentiment very naturally prompted by his reflection on the behaviour of Angelo. Sir T. Hanmer has only transposed a word to produce a convenient sense. STEEVENS.

Hanmer is right with respect to the meaning of this passage, but I think his transposition unnecessary. The words, as they stand, will express the same sense, if pointed thus :

Free from all faults, as, faults from, seeming free.

Nor is this construction more harsh than that of many other sentences in the play, which of all those which Shakspeare has left us, is the most defective in that respect. M. MASON.

The original copy has not *Free* at the beginning of the line. It was added unnecessarily by the editor of the second folio, who did not perceive that *our*, like many words of the same kind, was used by Shakspeare as a dissyllable. The reading,—from *all* faults, which all the modern editors have adopted, (I think, improperly,) was first introduced in the fourth folio. Dr. Johnson's conjectural reading, *or*, appears to me very probable. The compositor might have caught the word *as* from the preceding line. If *as* be right, Dr. Warburton's interpretation is perhaps the true one. Would we were all as free from faults, as faults are free from, or destitute of comeliness, or *seeming*. This line is rendered harsh and obscure by the word *free* being dragged from its proper place for the sake of the rhyme. MALONE.

Till I meet with some decisive instance of the pronoun—*our*, used as a dissyllable, I read with the second folio, which I cannot suspect of capricious alterations. STEEVENS.

³ *His neck will come to your waist, a cord, sir.*] That is, his neck

CLO. I spy comfort; I cry, bail: Here's a gentleman, and a friend of mine.

LUCIO. How now, noble Pompey? What, at the heels of Cæsar? Art thou led in triumph? What, is there none of Pygmalion's images, newly made woman,⁴ to be had now, for putting the hand in the

will be tied, like your waist, with a rope. The friars of the Franciscan order, perhaps of all others, wear a hempen cord for a girdle. Thus Buchanan:

“*Fac gemant suis*

“*Variata terga funibus.*” JOHNSON.

⁴ *Pygmalion's images, newly made woman,*] By *Pygmalion's images, newly made woman*, I believe Shakspeare meant no more than—Have you no women now to recommend to your customers, as fresh and untouched as *Pygmalion's* statue was, at the moment when it became flesh and blood? The passage, may, however, contain some allusion to a pamphlet printed in 1598, called, *The Metamorphosis of Pygmalion's Image, and certain Satires*. I have never seen it, but it is mentioned by Ames, p. 568; and whatever its subject might be, we learn from an order signed by the Archbishop of Canterbury and the Bishop of London, that this book was commanded to be burnt. The order is inserted at the end of the second volume of the entries belonging to the Stationers' Company.

STEEVENS.

If *Marston's Metamorphosis of Pygmalion's Image* be alluded to, I believe it must be in the *argument*.—“The maide (by the power of Venus) was metamorphosed into a living woman.”

FARMER.

There may, however, be an allusion to a passage in Lyly's *Woman in the Moone*, 1597. The inhabitants of *Utopia* petition *Nature* for females, that they may, like other beings, propagate their species. *Nature* grants their request, and “they draw the curtains from before *Nature's* shop, where stands an image clad, and some unclad, and they bring forth the cloathed image,” &c.

STEEVENS.

Perhaps the meaning is,—Is there no courtesan, who being *newly made woman*, i. e. *lately debauched*, still retains the appearance of chastity, and looks as cold as a statue, to be had, &c.

The following passage in *Blurt Master Constable*, a comedy, by Middleton, 1602, seems to authorize this interpretation:

“*Laz.* Are all these women?”

“*Imp.* No, no, they are half men, and half women.

pocket and extracting it clutch'd? What reply? Ha? What say'st thou to this tune, matter, and method? Is't not drown'd i' the last rain?⁵ Ha? What say'st thou, trot?⁶ Is the world as it was, man? Which

"*Laz.* You apprehend too fast. I mean by women, wives; for wives are no maids, *nor are maids women.*"

Mulier in Latin had precisely the same meaning. MALONE.

A pick-lock had just been found upon the Clown, and therefore without great offence to his morals, it may be presumed that he was likewise a pick-pocket; in which case *Pygmalion's images*, &c. may mean new-coined money with the Queen's image upon it. DOUCE.

⁵ *What say'st thou to this tune, matter, and method? Is't not drown'd i' the last rain?*] Lucio, a prating fop, meets his old friend going to prison, and pours out upon him his impertinent interrogatories, to which when the poor fellow makes no answer, he adds, *What reply? ha? what say'st thou to this? tune, matter, and method,—is't not? drown'd i' th' last rain? ha? what say'st thou, trot? &c.* It is a common phrase used in low raillery of a man crest-fallen and dejected, that *he looks like a drown'd puppy*. Lucio, therefore, asks him, whether he was *drown'd in the last rain*, and therefore cannot speak. JOHNSON.

He rather asks him whether his *answer* was not drown'd in the last rain, for Pompey returns *no answer* to any of his questions: or, perhaps, he means to compare Pompey's miserable appearance to a *drown'd mouse*. So, in *K. Henry VI.* Part I. Act I. sc. ii:

"Or piteous they will look, like *drowned mice*."

STEEVENS.

⁶ ——— *what say'st thou, trot?*] It should be read, I think, *what say'st thou to't?* the word *trot* being seldom, if ever, used to a man.

Old *trot*, or *trat*, signifies a decrepid old woman, or an old *drab*. in this sense it is used by Gawin Douglas, *Virg. Æn.* B. IV:

"Out on the old *trat*, aged dame or wyffe." GREY.

So, in *Wily Beguiled*, 1613: "Thou toothless old *trot* thou." Again, in *The Wise Woman of Hogsdon*, 1638:

"What can this witch, this wizard, or old *trot*."

Trot, however, sometimes signifies a *bawd*. So, in Churchyard's *Tragicall Discourse of a dolorous Gentlewoman*, 1593:

"Awake old *trots*, that sets young flesh to sale."

Pompey, it should be remembered, is of this profession.

STEEVENS.

Trot, or as it is now often pronounced, honest *trout*, is a familiar address to a man among the provincial vulgar. JOHNSON.

is the way?⁷ Is it sad, and few words? Or how? The trick of it?

DUKE. Still thus, and thus! still worse!

LUCIO. How doth my dear morsel, thy mistress? Procures she still? Ha?

CLO. Troth, sir, she hath eaten up all her beef, and she is herself in the tub.⁸

LUCIO. Why, 'tis good; it is the right of it; it must be so: Ever your fresh whore, and your powder'd bawd: An unshunn'd consequence; it must be so: Art going to prison, Pompey?

CLO. Yes, faith, sir.

LUCIO. Why 'tis not amiss, Pompey: Farewell: Go; say, I sent thee thither.⁹ For debt, Pompey? Or how?²

⁷ *Which is the way?*] *What is the mode now?* JOHNSON.

⁸ — *in the tub.*] The method of cure for venereal complaints is grossly called the *powdering tub*. JOHNSON.

It was so called from the method of cure. See the notes on “— the *tub-fast* and the *diet*”—in *Timon*, Act IV. STEEVENS.

⁹ — *say, I sent thee thither.*] Shakspeare seems here to allude to the words used by Gloster, in *K. Henry VI.* P. III. Act V. sc. vi:

“Down, down to hell; and *say—I sent thee thither.*”

REED.

² — *Go; say, I sent thee thither, For debt, Pompey? or how?*] It should be pointed thus: *Go, say I sent thee thither for debt, Pompey; or how*—i. e. to hide the ignominy of thy case, say, I sent thee to prison for debt, or whatever other pretence thou fanciest better. The other humourously replies, *For being a bawd, for being a bawd*, i. e. the true cause is the most honourable. This is in character. Warburton.

I do not perceive any necessity for the alteration. Lucio first offers him the use of his name to hide the seeming ignominy of his case; and then very naturally desires to be informed of the true reason why he was ordered into confinement. STEEVENS.

Warburton has taken some pains to amend this passage, which does not require it; and Lucio's subsequent reply to Elbow, shows that his amendment cannot be right. When Lucio advises Pompey

ELB. For being a bawd, for being a bawd.

LUCIO. Well, then imprison him: If Imprisonment be the due of a bawd, why, 'tis his right: Bawd is he, doubtless, and of antiquity too; bawd-born. Farewell, good Pompey: Commend me to the prison, Pompey: You will turn good husband now, Pompey; you will keep the house.³

CLO. I hope, fir, your good worship will be my bail.

LUCIO. No, indeed, will I not, Pompey; it is not the wear.⁴ I will pray, Pompey, to increase your bondage: if you take it not patiently, why, your mettle is the more: Adieu, trusty Pompey.—Bless you, friar.

DUKE. And you.

LUCIO. Does Bridget paint still, Pompey? Ha?

ELB. Come your ways, fir; come.

CLO. You will not bail me then, fir?

LUCIO. Then, Pompey? nor now.⁵—What news abroad, friar? What news?

ELB. Come your ways, fir; come.

LUCIO. Go,—to kennel, Pompey, go:⁶

[*Exeunt ELBOW, Clown, and Officers.*
What news, friar, of the duke?

to say he sent him to the prison, and in his next speech desires him to commend him to the prison, he speaks as one who had some interest there, and was well known to the keepers. M. MASON.

³ ——— *You will turn good husband now, Pompey; you will keep the house.*] Alluding to the etymology of the word *husband*.

MALONE.

⁴ ——— *it is not the wear.*] i. e. it is not the fashion. STEEVENS.

⁵ *Then, Pompey? nor now.*] The meaning, I think, is: *I will neither bail thee then, nor now.* So again, in this play:

“*More, nor less to others paying*”——. MALONE.

⁶ *Go,—to kennel, Pompey, go:*] It should be remembered, that *Pompey* is the common name of a dog, to which allusion is made in the mention of a *kennel*. JOHNSON.

DUKE. I know none: Can you tell me of any?

LUCIO. Some say, he is with the emperor of Russia; other some, he is in Rome: But where is he, think you?

DUKE. I know not where: But wheresoever, I wish him well.

LUCIO. It was a mad fantastical trick of him, to steal from the state, and usurp the beggary he was never born to. Lord Angelo dukes it well in his absence; he puts transgression to't.

DUKE. He does well in't.

LUCIO. A little more lenity to lechery would do no harm in him: something too crabbed that way, friar.

DUKE. It is too general a vice,⁷ and severity must cure it.

LUCIO. Yes, in good sooth, the vice is of a great kindred; it is well ally'd: but it is impossible to extirp it quite, friar, till eating and drinking be put down. They say, this Angelo was not made by man and woman, after the downright way of creation: Is it true, think you?

DUKE. How should he be made then?

LUCIO. Some report, a sea-maid spawn'd him:—Some, that he was begot between two stock-fishes:—But it is certain, that when he makes water, his urine is congeal'd ice; that I know to be true: and he is a motion ungenerative, that's infallible.⁸

⁷ *It is too general a vice,*] Yes, replies Lucio, *the vice is of great kindred; it is well ally'd: &c.* As much as to say, Yes, truly, it is general; for the greatest men have it as well as we little folks. A little lower he taxes the Duke personally with it. EDWARDS.

⁸ ——— *and he is a motion ungenerative, that's infallible.*] In the former editions:—*and he is a motion generative; that's infallible.*

DUKE. You are pleasant, fir; and speak apace.

LUCIO. Why, what a ruthless thing is this in him, for the rebellion of a cod-piece, to take away the life of a man? Would the duke, that is absent, have done this? Ere he would have hang'd a man for the getting a hundred bastards, he would have paid for the nursing a thousand: He had some feeling of the sport; he knew the service, and that instructed him to mercy.

DUKE. I never heard the absent duke much detected for women;⁹ he was not inclined that way.

This may be sense; and Lucio, perhaps, may mean, that though Angelo have the organs of generation, yet that he makes no more use of them, than if he were an inanimate puppet. But I rather think our author wrote,—*and he is a motion ungenerative*, because Lucio again in this very scene says,—*this ungenitured agent will unpeople the province with continency*. THEOBALD.

A *motion generative* certainly means a *puppet of the masculine gender*; a thing that appears to have those powers of which it is not in reality possessed. STEEVENS.

A *motion ungenerative* is a moving or animated body without the power of generation. RITSON.

⁹ ——— *much detected for women*;] This appears so like the language of *Dogberry*, that at first I thought the passage corrupt, and wished to read *suspected*. But perhaps *detected* had anciently the same meaning. So in an old collection of Tales, entitled, *Wits, Fits, and Fancies*, 1595: “—— An officer whose daughter was *detected* of dishonestie, and generally so reported.”— That *detected* is there used for *suspected*, and not in the present sense of the word, appears, I think, from the words that follow—*and so generally reported*, which seem to relate not to a *known* but *suspected* fact.

MALONE.

In the Statute 3d Edward First, c. 15. the words *gentz rettez de felonie* are rendered persons *detected* of felony, that is, as I conceive, *suspected*. REED.

Again, in *Rich's Adventures of Simonides*, 1584, 4to: “—— all Rome, *detected* of inconstancie.” HENDERSON.

Detected, however, may mean, *notoriously charged*, or guilty. So, in North's translation of Plutarch: “—— he only of all other kings in his time was most *detected* with this vice of lecherie.”

LUCIO. O, fir, you are deceived.

DUKE. 'Tis not possible.

LUCIO. Who? not the duke? yes, your beggar of fifty;—and his use was, to put a ducat in her clack-dish:² the duke had crotchets in him: He would be drunk too; that let me inform you.

DUKE. You do him wrong, surely.

LUCIO. Sir, I was an inward of his:³ A shy fellow

Again, in Howe's Abridgment of Stowe's Chronicle, 1618, p. 363: "In the month of February divers traiterous persons were apprehended, and *detected* of most wicked conspiracie against his majestie:—the 7th of Sept. certaine of them wicked subjects were indicted," &c. MALONE.

² ——— *clack-dish*:] The beggars, two or three centuries ago, used to proclaim their want by a wooden-dish with a moveable cover, which they clacked, to show that their vessel was empty. This appears from a passage quoted on another occasion by Dr. Grey.

Dr. Grey's assertion may be supported by the following passage in an old comedy, called *The Family of Love*, 1608:

"Can you think I get my living by a bell and a *clack-dish*?"

"By a bell and a *clack-dish*? how's that?"

"Why, by begging, fir," &c.

Again, in Henderson's Supplement to Chaucer's *Troilus and Cresseid*:

"Thus shalt thou go a begging from hous to hous,

"With *cuppe* and *clappir* like a Lazarous."

And by a stage direction in the Second Part of *K. Edward IV.* 1619:

"Enter Mrs. Blague very poorly, begging with her basket and a *clap-dish*."

There is likewise an old proverb to be found in Ray's Collection, which alludes to the same custom:

"He *claps his dish* at a wrong man's door." STEEVENS.

³ ——— *an inward of his*:] *Inward* is intimate. So, in Daniel's *Hymen's Triumph*, 1623:

"You two were wont to be most *inward* friends."

Again, in Marston's *Malcontent*, 1604:

"Come we must be *inward*, thou and I all one."

STEEVENS.

was the duke :⁴ and, I believe, I know the cause of his withdrawing.

DUKE. What, I pr'ythee, might be the cause?

LUCIO. No,—pardon;—'tis a secret must be lock'd within the teeth and the lips : but this I can let you understand,—The greater file of the subject⁵ held the duke to be wise.

DUKE. Wise? why, no question but he was.

LUCIO. A very superficial, ignorant, unweighing⁶ fellow.

DUKE. Either this is envy in you, folly, or mistaking; the very stream of his life, and the business he hath helmed,⁷ must, upon a warranted need, give him a better proclamation. Let him be but testified in his own bringings forth, and he shall appear to the envious, a scholar, a statesman, and a foldier : Therefore, you speak unskilfully ; or, if your knowledge be more, it is much darken'd in your malice.

LUCIO. Sir, I know him, and I love him.

DUKE. Love talks with better knowledge, and knowledge with dearer love.

⁴ ——— *A shy fellow was the duke :*] The meaning of this term may be best explained by the following lines in the fifth Act :

“ The wicked'st caitiff on the ground,

“ May seem as *shy*, as grave, as just, as absolute,” &c.

MALONE.

⁵ *The greater file of the subject*—] The larger list, the greater number. JOHNSON.

So, in *Macbeth* :

“ ——— the valued *file*.” STEEVENS.

⁶ ——— *unweighing*—] i. e. inconsiderate. So, in *The Merry Wives of Windsor* : “ What an *unweighed* behaviour hath this Flemish drunkard pick'd out of my conversation,” &c. STEEVENS.

⁷ ——— *the business he hath helmed*,] *The difficulties he hath steer'd through*. A metaphor from navigation. STEEVENS.

LUCIO. Come, fir, I know what I know.

DUKE. I can hardly believe that, since you know not what you speak. But, if ever the duke return, (as our prayers are he may,) let me desire you to make your answer before him: If it be honest you have spoke, you have courage to maintain it: I am bound to call upon you; and, I pray you, your name?

LUCIO. Sir, my name is Lucio; well known to the duke.

DUKE. He shall know you better, fir, if I may live to report you.

LUCIO. I fear you not.

DUKE. O, you hope the duke will return no more; or you imagine me too unhurtful an opposite.⁶ But, indeed, I can do you little harm: you'll forswear this again.

LUCIO. I'll be hang'd first: thou art deceived in me, friar. But no more of this: Canst thou tell, if Claudio die to-morrow, or no?

DUKE. Why should he die, fir?

LUCIO. Why? for filling a bottle with a tun-dish. I would, the duke, we talk of, were return'd again: this ungenitur'd agent⁷ will unpeople the province with continency; sparrows must not build in his house-eaves, because they are lecherous. The duke yet would have dark deeds darkly answer'd; he would never bring them to light: would he were

⁶ ——— *opposite.*] i. e. opponent, adversary. So, in *King Lear*:

“ ——— thou wast not bound to answer

“ An unknown *opposite.*” STEEVENS.

⁷ ——— *ungenitur'd agent* —] This word seems to be formed from *genitoirs*, a word which occurs in Holland's Pliny, tom. ii. p. 321, 560, 589, and comes from the French *genitoires*, the *genitals*.

TOLLET.

return'd! Marry, this Claudio is condemn'd for untrussing. Farewell, good friar; I pr'ythee, pray for me. The duke, I say to thee again, would eat mutton on Fridays.⁸ He's now past it; yet,⁹ and I say to thee, he would mouth with a beggar, though she smelt brown bread and garlick:² say, that I said so. Farewell. [Exit.

DUKE. No might nor greatness in mortality
Can censure 'scape; back-wounding calumny
The whitest virtue strikes: What king so strong,
Can tie the gall up in the slanderous tongue?
But who comes here?

Enter ESCALUS, Provost, Bawd, and Officers.

ESCAL. Go, away with her to prison.

BAWD. Good my lord, be good to me; your honour is accounted a merciful man: good my lord.

ESCAL. Double and treble admonition, and still

⁸ ——— eat mutton on Fridays.] A wench was called a *laced mutton*. THEOBALD.

So, in *Doctor Faustus*, 1604, Lechery says:

"I am one that loves an inch of raw *mutton* better than an ell of *Friday stock-fish*." STEEVENS.

⁹ He's now *past it*; yet,] Sir Thomas Hanmer reads—*He is not past it yet*. This emendation was received in the former edition, but seems not necessary. It were to be wished, that we all explained more, and amended less. JOHNSON.

If Johnson understood the passage as it stands, I wish he had explained it. To me, Hanmer's amendment appears absolutely necessary. M. MASON.

I have inserted Mr. M. Mason's remark: and yet the old reading is, in my opinion, too intelligible to need explanation.

STEEVENS.

² ——— though she smelt brown bread and garlick:] This was the phraseology of our author's time. In *The Merry Wives of Windsor*, Master Fenton is said to "*smell April and May*," not "*to smell of*," &c. MALONE.

forfeit³ in the same kind? This would make mercy swear, and play the tyrant.⁴

PROV. A bawd of eleven years continuance, may it please your honour.

BAWD. My lord, this is one Lucio's information against me: mistress Kate Keep-down was with child by him in the duke's time, he promised her marriage; his child is a year and a quarter old, come Philip and Jacob: I have kept it myself; and see how he goes about to abuse me.

ESCAL. That fellow is a fellow of much licence:—let him be called before us.—Away with her to prison: Go to; no more words. [*Exeunt Bawd and Officers.*] Provost, my brother Angelo will not be alter'd, Claudio must die to-morrow: let him be furnished with divines, and have all charitable preparation: if my brother wrought by my pity, it should not be so with him.

PROV. So please you, this friar hath been with him, and advised him for the entertainment of death.

ESCAL. Good even, good father.

³ ——— *forfeit* —] i. e. transgress, offend; from the French *for-faire*. STEEVENS.

⁴ ——— *mercy swear, and play the tyrant.*] We should read *swerve*, i. e. deviate from her nature. The common reading gives us the idea of a ranting whore. WARBURTON.

There is surely no need of emendation. We say at present, Such a thing is enough to make a parson swear, i. e. deviate from a proper respect to decency, and the sanctity of his character.

The idea of *swearing* agrees very well with that of a tyrant in our ancient mysteries. STEEVENS.

I do not much like *mercy swear*, the old reading; or *mercy swerve*, Dr. Warburton's correction. I believe it should be, this would make mercy severe. FARMER.

We still say, *to swear like an emperor*; and from some old book, of which I unfortunately neglected to copy the title, I have noted—*to swear like a tyrant. To swear like a termagant* is quoted elsewhere.

RITSON.

DUKE. Blifs and goodnefs on you!

ESCAL. Of whence are you?

DUKE. Not of this country, though my chance is
now

To ufe it for my time: I am a brother
Of gracious order, late come from the fee,⁴
In fpecial bufinefs from his holinefs.

ESCAL. What news abroad i' the world?

DUKE. None, but that there is fo great a fever on
goodnefs, that the diffolution of it muft cure it:
novelty is only in request; and it is as dangerous
to be aged in any kind of courfe, as it is virtuous
to be constant in any undertaking. There is fcarce
truth enough alive, to make focieties fecure; but
fecurity enough, to make fellowships accurs'd:⁵
much upon this riddle runs the wifdom of the
world. This news is old enough, yet it is every

⁴ ——— *from the fee,*] The folio reads:
——— *from the fea.* JOHNSON.

The emendation, which is undoubtedly right, was made by Mr.
Theobald. In Hall's Chronicle, *sea* is often written for *fee*.

MALONE.

⁵ *There is fcarce truth enough alive, to make focieties fecure; but
fecurity enough, to make fellowships accurs'd:]* The fpeaker here
alludes to thofe legal fecurities into which "fellowship" leads men
to enter for each other. So, in *King Henry IV.* Part II: "He
would not take his bond and yours; he liked not the *fecurity*."
Falftaff in the fame fcene, plays, like the Duke, on the fame word:
"I had as lief they fhould put ratfbane in my mouth, as offer to
ftop it with *fecurity*. I look'd he fhould have fent me two and
twenty yards of fattin,—and he fends me *fecurity*. Well, he may
fleep in *fecurity*," &c. MALONE.

The fenfe is, "There fcarcely exifts fufficient honefty in the
world to make focial life fecure; but there are occasions enough
where a man may be drawn in to become *surety*, which will make
him pay dearly for his friendships." In excufe of this quibble,
Shakfpeare may plead high authority.—"He that hateth *suretiship*
is *sure*." Prov. xi. 15. HOLT WHITE.

day's news. I pray you, sir, of what disposition was the duke?

ESCAL. One, that, above all other strifes, contended especially to know himself.

DUKE. What pleasure was he given to?

ESCAL. Rather rejoicing to see another merry, than merry at any thing which profess'd to make him rejoice: a gentleman of all temperance. But leave we him to his events, with a prayer they may prove prosperous; and let me desire to know how you find Claudio prepared. I am made to understand, that you have lent him visitation.

DUKE. He professes to have received no sinister measure from his judge, but most willingly humbles himself to the determination of justice: yet had he framed to himself, by the instruction of his frailty, many deceiving promises of life; which I, by my good leisure, have discredited to him, and now is he resolved⁶ to die.

ESCAL. You have paid the heavens your function, and the prisoner the very debt of your calling. I have labour'd for the poor gentleman, to the extremest shore of my modesty; but my brother justice have I found so severe, that he hath forced me to tell him, he is indeed—justice.⁷

DUKE. If his own life answer the straitness of his proceeding, it shall become him well; wherein if he chance to fail, he hath sentenced himself.

ESCAL. I am going to visit the prisoner: Fare you well.

⁶ ——— *resolved*——] i. e. satisfied. So, in Middleton's *More Dissemblers besides Women*, Act I. sc. iii:

“The blessing of perfection to your thoughts lady;

“For I'm *resolved* they are good ones.” REED.

⁷ ——— *he is indeed*—justice.] Summum jus, summa injuria.

STEEVENS.

DUKE. Peace be with you!

[*Exeunt ESCALUS and Provost.*]

He, who the sword of heaven will bear,
Should be as holy as severe;
Pattern in himself to know,
Grace to stand, and virtue go;^s

^s *Pattern in himself to know,
Grace to stand, and virtue go;*] These lines I cannot understand, but believe that they should be read thus:

*Patterning himself to know,
In grace to stand, in virtue go.*

To *pattern* is to *work after a pattern*, and, perhaps, in Shakspeare's licentious diction, simply to *work*. The sense is, *he that bears the sword of heaven should be holy as well as severe; one that after good examples labours to know himself, to live with innocence, and to act with virtue.* JOHNSON.

This passage is very obscure, nor can be cleared without a more licentious paraphrase than any reader may be willing to allow. *He that bears the sword of heaven should be not less holy than severe: should be able to discover in himself a pattern of such grace as can avoid temptation, together with such virtue as dares venture abroad into the world without danger of seduction.* STEEVENS.

Grace to stand, and virtue go;] This last line is not intelligible as it stands; but a very slight alteration, the addition of the word *in*, at the beginning of it, which may refer to *virtue* as well as to *grace*, will render the sense of it clear. "Pattern in himself to know," is to feel in his own breast that virtue which he makes others practise. M. MASON.

"Pattern in himself to know," is, to experience in his own bosom an *original* principle of action, which, instead of being borrowed or copied from others, might serve as a *pattern* to them. Our author, in *The Winter's Tale*, has again used the same kind of imagery:

"By the *pattern* of mine own thoughts I cut out

"The purity of his."

In *The Comedy of Errors* he uses an expression equally hardy and licentious:

"And will have no *attorney* but *myself*;"

which is an absolute catachresis; an attorney importing precisely a person appointed to act for *another*. In *Every Woman in her Humour*, 1609, we find the same expression:

"—— he hath but shown

"A *pattern* in himself, what thou shall find

"In others." MALONE.

More nor less to others paying,
 Than by self-offences weighing.
 Shame to him, whose cruel striking
 Kills for faults of his own liking!
 Twice treble shame on Angelo,
 To weed my vice, and let his grow!¹
 O, what may man within him hide,
 Though angel on the outward side!²
 How may likeness, made in crimes,
 Making practice on the times,
 Draw with idle spiders' strings
 Most pond'rous and substantial things!³

¹ *To weed my vice, and let his grow!*] i. e. to weed faults out of my dukedom, and yet indulge himself in his own private vices.

So, in *The Contention betwixte Churchyard and Camell*, &c. 1560:

“ For Cato doth affyrme

“ Ther is no greater shame,

“ Than to reprove a vyce

“ And your selves do the same.” STEEVENS.

My, does not, I apprehend, relate to the Duke in particular, who had not been guilty of any vice, but to any indefinite person. The meaning seems to be—*To destroy by extirpation* (as it is expressed in another place) a fault that I have committed, and to suffer his own vices to grow to a rank and luxuriant height. The speaker, for the sake of argument, puts himself in the case of an offending person. MALONE.

The Duke is plainly speaking in his own person. What he here terms “*my vice*,” may be explained from his conversation in Act I. sc. iv. with Friar Thomas, and especially the following line:

“ ——— ’twas *my* fault to give the people scope.”

The *vice of Angelo* requires no explanation. HENLEY.

² *Though angel on the outward side!*] Here we see what induced our author to give the outward-fainted deputy, the name of Angelo.

MALONE.

³ *How may likeness, made in crimes,*

Making practice on the times,

Draw with idle spiders' strings,

Most pond'rous and substantial things!] The old copy reads—

“ To draw with,” &c. STEEVENS.

Thus all the editions read corruptly; and so have made an obscure passage in itself, quite unintelligible. Shakspeare wrote it thus:

Craft against vice I must apply:
With Angelo to-night shall lie

*How may that likeness, made in crimes,
Making practice on the times,
Draw——*

The sense is this. How much wickedness may a man hide *within*, though he appear angel *without*. How may *that likeness made in crimes* i. e. by hypocrisy; [a pretty paradoxical expression, *an angel made in crimes*] by imposing upon the world [thus emphatically expressed, *making practice on the times*] draw with its false and feeble pretences [finely called *spiders' strings*] the most pondrous and substantial matters of the world, as riches, honour, power, reputation, &c. WARBURTON.

Likeness may mean *seemliness*, fair appearance, as we say, a *likely* man.

The *Revisal* reads thus:

*How may such likeness trade in crimes,
Making practice on the times,
To draw with idle spider's strings
Most pond'rous and substantial things.*

Meaning by *pond'rous and substantial things*, pleasure and wealth.

STEEVENS.

The old copy reads—*Making practice*, &c. which renders the passage ungrammatical, and unintelligible. For the emendation now made, [*mocking*] I am answerable. A line in *Macbeth* may add some support to it:

“Away, and *mock the time* with fairest show.”

There is no one more convinced of the general propriety of adhering to old readings. I have strenuously followed the course which was pointed out and successfully pursued by Dr. Farmer and Mr. Steevens, that of elucidating and supporting our author's genuine text by illustrations drawn from the writings of his contemporaries. But in some cases alteration is a matter not of choice, but necessity; and surely the present is one of them. Dr. Warburton, to obtain some sense, omitted the word *To* in the third line; in which he was followed by all the subsequent editors. But omission, in my apprehension, is, of all the modes of emendation, the most exceptionable. In the passage before us, it is clear from the context, that some *verb* must have stood in either the first or second of these lines. Some years ago I conjectured that, instead of *made*, we ought to read *wade*, which was used in our author's time in the sense of *to proceed*. But having since had occasion to observe how often the words *mock* and *make* have been confounded in these plays, I am now persuaded that the single error in the

His old betrothed, but despis'd;
 So disguise shall, by the disguis'd,⁴
 Pay with falshood false exacting,
 And perform an old contracting. [Exit.

present passage is, the word *Making* having been printed instead of *Mocking*, a word of which our author has made very frequent use, and which exactly suits the context. In this very play we have had *make* instead of *mock*. [See my note on p. 209.] In the handwriting of that time, the small *c* was merely a straight line; so that if it happened to be subjoined and written very close to an *o*, the two letters might easily be taken for an *a*. Hence I suppose it was, that these words have been so often confounded. The awkwardness of the expression—" *Making practice*," of which I have met with no example, may be likewise urged in support of this emendation.

Likeness is here used for *specious* or *seeming* virtue. So, before: "O seeming, seeming!" The sense then of the passage is,—How may persons assuming the *likeness* or semblance of virtue, while they are in fact guilty of the grossest crimes, impose with this counterfeit sanctity upon the world, in order to draw to themselves by the flimsiest pretensions the most solid advantages; i. e. pleasure, honour, reputation, &c.

In *Much Ado about Nothing* we have a similar thought:

"O, what authority and show of truth

"Can cunning sin cover itself withal!" MALONE.

I cannot admit that *make*, in the ancient copies of our author, has been so frequently printed instead of *mock*; for the passages in which the one is supposed to have been substituted for the other, are still unsettled.—But, be this as it may, I neither comprehend the drift of the lines before us as they stand in the old edition, or with the aid of any changes hitherto attempted; and must therefore bequeath them to the luckier efforts of future criticism. STEEVENS.

By *made in crimes*, the Duke means, trained in iniquity, and perfect in it. Thus we say—a *made* horse; a *made* pointer; meaning one well trained. M. MASON.

⁴ *So disguise shall, by the disguis'd,*] *So disguise shall* by means of a person *disguised*, return an *injurious demand* with a *counterfeit person*. JOHNSON.

316 MEASURE FOR MEASURE.

MARI. Break off thy song, and haste thee quick
away ;

Here comes a man of comfort, whose advice
Hath often still'd my brawling discontent.—

[Exit Boy.

Enter DUKE.

I cry you mercy, fir ; and well could wish
You had not found me here so musical :
Let me excuse me, and believe me so,—
My mirth it much displeas'd, but pleas'd my woe.⁶

DUKE. 'Tis good : though musick oft hath such
a charm,

To make bad, good, and good provoke to harm.
I pray you, tell me, hath any body inquired for me
here to day ? much upon this time have I promis'd
here to meet.

MARI. You have not been inquired after : I have
sat here all day.

Enter ISABELLA.

DUKE. I do constantly⁷ believe you :—The time
is come, even now. I shall crave your forbearance a

The same image occurs also in the old black-letter Translation of Amadis of Gaule, 4to. p. 171 : “ ——— rather with *kisses* (which are counted the *scales of Love*) they chose to confirm their unanimie, than otherwise to offend a resolved pacience.” REED.

This song is found entire in Shakspeare's Poems, printed in 1640 ; but that is a book of no authority : Yet I believe that both these stanzas were written by our author. MALONE.

⁶ *My mirth it much displeas'd, but pleas'd my woe.*] Though the musick soothed my sorrows, it had no tendency to produce light merriment. JOHNSON.

⁷ ——— *constantly* —] Certainly ; without fluctuation of mind. JOHNSON.

little; may be, I will call upon you anon, for some advantage to yourself.

MARI. I am always bound to you. [Exit.

DUKE. Very well met, and welcome.
What is the news from this good deputy?

ISAB. He hath a garden circummur'd with
brick,⁸
Whose western side is with a vineyard back'd;
And to that vineyard is a planched gate,⁹
That makes his opening with this bigger key:
This other doth command a little door,
Which from the vineyard to the garden leads;
There have I made my promise to call on him,
Upon the heavy middle of the night.²

DUKE. But shall you on your knowledge find this way?

ISAB. I have ta'en a due and wary note upon't;
With whispering and most guilty diligence,

So, in *The Merchant of Venice*:

"Could so much turn the constitution

"Of any constant man." STEEVENS.

⁸ ——— circummur'd *with brick*,] *Circummured*, walled round.

"He caused the doors to be mured and cased up."

Painter's Palace of Pleasure. JOHNSON.

⁹ ——— a planched gate,] i. e. a gate made of boards. *Planche*, Fr.

A *plancher* is a plank. So, in Lyly's *Maid's Metamorphosis*, 1600:

"—— upon the ground doth lie

"A hollow *plancher*."——

Again, in Sir Arthur Gorges' translation of Lucan, 1614:

"Yet with his hoofes doth beat and rent

"The *planched* floore, the barres and chaines."

STEEVENS.

² *There have I, &c.*] In the old copy the lines stand thus:

There have I made my promise upon the

Heavy middle of the night, to call upon him. STEEVENS,

The present regulation was made by Mr. Steevens. MALONE.

318 MEASURE FOR MEASURE.

In action all of precept,³ he did show me
The way twice o'er.

DUKE. Are there no other tokens
Between you 'greed, concerning her observance?

ISAB. No, none, but only a repair i' the dark;
And that I have possess'd him,⁴ my most stay
Can be but brief: for I have made him know,
I have a servant comes with me along,
That stays upon me;⁵ whose persuasion is,
I come about my brother.

DUKE. 'Tis well borne up.
I have not yet made known to Mariana
A word of this:—What, ho! within! come forth!

Re-enter MARIANA.

I pray you, be acquainted with this maid;
She comes to do you good.

ISAB. I do desire the like.

DUKE. Do you persuade yourself that I respect
you?

MARI. Good friar, I know you do; and have
found it.

³ *In action all of precept,*] i. e. shewing the several turnings of the way with his hand; which action contained so many precepts, being given for my direction. WARBURTON.

I rather think we should read,

In precept of all action,—

that is, in direction given not by words, but by mute signs. JOHNSON.

⁴ — *I have possess'd him,*] I have made him clearly and strongly comprehend. JOHNSON.

To *possess* had formerly the sense of *inform* or *acquaint*. As in *Every Man in his Humour*, Act I. sc. v. Captain Bobadil says: "*Possess* no gentleman of our acquaintance with notice of my lodging." REED.

⁵ *That stays upon me;*] So, in *Macbeth*:

"Worthy Macbeth, we *stay upon* your leisure." STEEVENS.

DUKE. Take then this your companion by the hand,
Who hath a story ready for your ear:
I shall attend your leisure; but make haste;
The vaporous night approaches.

MARI. Will't please you walk aside?
[*Exeunt* MARIANA and ISABELLA.

DUKE. O place and greatness,⁶ millions of false eyes⁷
Are stuck upon thee! volumes of report
Run with these false and most contrarious quests⁸

⁶ *O place and greatness,*] It plainly appears that *this* fine speech belongs to *that* which concludes the preceding scene between the Duke and Lucio. For they are absolutely foreign to the subject of this, and are the natural reflections arising from that. Besides, the very words,

Run with these false and most contrarious quests, evidently refer to Lucio's scandals just preceding; which the Oxford editor, in his usual way, has emended, by altering *these* to *their*. But that some time might be given to the two women to confer together, the players, I suppose, took part of the speech, beginning at *No might nor greatness*, &c. and put it here, without troubling themselves about its pertinency. However, we are obliged to them for not giving us their own impertinency, as they have frequently done in other places. WARBURTON.

I cannot agree that these lines are placed here by the players. The sentiments are common, and such as a prince, given to reflection, must have often present. There was a necessity to fill up the time in which the ladies converse apart, and they must have quick tongues and ready apprehensions, if they understood each other while this speech was uttered. JOHNSON.

⁷ — *millions of false eyes*—] That is, Eyes insidious and traitorous. JOHNSON.

So, in Chaucer's *Sompnours Tale*, Tyrwhitt's edit. v. 7633:

“ Ther is ful many an eye, and many an ere,

“ Awaiting on a lord,” &c. STEEVENS.

⁸ — *contrarious quests*—] Different reports, running counter to each other. JOHNSON.

So, in *Othello*:

“ The senate has sent out three several quests.”

318 MEASURE FOR MEASURE.

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Who hath a story ready for your ear:
I shall attend your leisure; but make haste;
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[Exeunt MARIANA and ISABELLA.]

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Run with these false and most contrarious quests⁸

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⁸ — *contrarious quests* —] Different reports, running counter to each other. JOHNSON.

So, in *Othello*:

"The senate has sent out three several quests."

320 MEASURE FOR MEASURE.

Upon thy doings! thousand 'scapes of wit?⁷
 Make thee the father of their idle dream,
 And rack thee in their fancies!⁸—Welcome! How
 agreed?

Re-enter MARIANA and ISABELLA.

ISAB. She'll take the enterprize upon her, father,
 If you advise it.

DUKE. It is not my consent,
 But my intreaty too.

ISAB. Little have you to say,
 When you depart from him, but, soft and low,
Remember now my brother.

MARI. Fear me not.

DUKE. Nor, gentle daughter, fear you not at all:
 He is your husband on a pre-contract:

In our author's *K. Richard III.* is a passage in some degree
 similar to the foregoing:

“ My conscience hath a thousand several tongues,
 “ And every tongue brings in a several tale,
 “ And every tale condemns”—— STEEVENS.

I incline to think that *quests* here means *inquisitions*, in which
 sense the word was used in Shakspeare's time. See Minshieu's
 Dict. in v. Cole in his Latin Dictionary, 1679, renders “ A
quest,” by “ *examen, inquisitio*.” MALONE.

False and contrarious quests in this place rather mean *lying and*
contradictory messengers, with whom *run volumes of report*. An ex-
 planation, which the line quoted by Mr. Steevens will serve to
 confirm. RITSON.

⁷ ——'scapes of wit—] i. e. fallies, irregularities. So, in
King John, Act III. sc. iv:

“ No 'scape of nature, no distemper'd day.” STEEVENS.

⁸ *And rack thee in their fancies!*] Though *rack*, in the present
 instance, may signify *torture* or *mangle*, it might also mean *confuse*;
 as the *rack*, i. e. fleeting cloud, renders the object behind it obscure,
 and of undetermined form. So, in *Antony and Cleopatra*:

“ That which was now a horse, even with a thought,
 “ The *rack* dissimns, and makes it indistinct,
 “ As water is in water.” STEEVENS.

To bring you thus together, 'tis no sin;
Sith that the justice of your title to him
Doth flourish the deceit.⁹ Come, let us go;
Our corn's to reap, for yet our tithe's to sow.²

[*Exeunt.*]

⁹ *Doth flourish the deceit.*] A metaphor taken from embroidery, where a coarse ground is filled up, and covered with figures of rich materials and elegant workmanship. WARBURTON.

Flourish is ornament in general. So, in our author's *Twelfth Night*:

“ — empty trunks o'erflourish'd by the devil.”

STEEVENS.

Dr. Warburton's illustration of the metaphor seems to be inaccurate. The passage from another of Shakspeare's plays, quoted by Mr. Steevens, suggests to us the true one.

The term—*flourish*, alludes to the flowers impressed on the waste printed paper and old books, with which trunks are commonly lined. HENLEY.

When it is proved that the practice alluded to, was as ancient as the time of Shakspeare, Mr. Henley's explanation may be admitted.

STEEVENS.

² — *for yet our tithe's to sow.*] As before, the blundering editors have made a *prince* of the *priestly* Angelo, so here they have made a *priest* of the *prince*. We should read *tilth*, i. e. our tillage is yet to make. The grain from which we expect our harvest, is not yet put into the ground. WARBURTON.

The reader is here attacked with a petty sophism. We should read *tilth*, i. e. our tillage is to make. But in the text it is *to sow*; and who has ever said that his tillage was to sow? I believe *tythe* is right, and that the expression is proverbial, in which *tythe* is taken, by an easy metonymy, for *harvest*. JOHNSON.

Dr. Warburton did not do justice to his own conjecture; and no wonder, therefore, that Dr. Johnson has not.—*Tilth* is provincially used for *land till'd*, prepared for sowing. Shakspeare, however, has applied it before in its usual acceptation. FARMER.

Dr. Warburton's conjecture may be supported by many instances in Markham's *English Husbandman*, 1635: “After the beginning of March you shall begin to sowe your barley upon that ground which the year before did lyē fallow, and is commonly called your *tilth* or fallow field.” In p. 74 of this book, a corruption, like our author's, occurs. “As before, I said beginne to fallow your *tithe* field:” which is undoubtedly misprinted for *tilth* field.

TOLLET.

S C E N E II.

*A Room in the Prison.**Enter Provost and Clown.*

PROV. Come hither, firrah: Can you cut off a man's head?

CLO. If the man be a bachelor, fir, I can: but if he be a married man, he is his wife's head, and I can never cut off a woman's head.

PROV. Come, fir, leave me your snatches, and yield me a direct answer. To-morrow morning are to die Claudio and Barnardine: Here is in our prison a common executioner, who in his office lacks a helper: if you will take it on you to assist him, it shall redeem you from your gyves; if not, you shall have your full time of imprisonment, and your deliverance with an unpitied whipping;² for you have been a notorious bawd.

CLO. Sir, I have been an unlawful bawd, time out of mind; but yet I will be content to be a lawful hangman. I would be glad to receive some instruction from my fellow partner.

Tilth is used for *crop*, or *harvest*, by Gower, *De Confessione Amantis*, Lib. V. fol. 93. b:

“ To sowe cockill with the corne,
 “ So that the *tilth* is nigh forlorne,
 “ Which Christ *sew* first his owne honde.”

Shakspeare uses the word *tilth* in a former scene of this play; and, (as Dr. Farmer has observed,) in its common acceptation:

“ — her plenteous womb
 “ Expresseth its full *tilth* and husbandry.”

Again, in *The Tempest*:

“ — bound of land, *tilth*, vineyard, none.”

but my quotation from Gower shows that, to *sew tilth*, was a phrase once in use. STEEVENS.

This conjecture appears to me extremely probable. MALONE.

² — an unpitied *whipping*;] i. e. an unmerciful one. STEEVENS.

PROV. What ho, Abhorson! Where's Abhorson, there?

Enter ABHORSON.

ABHOR. Do you call, fir?

PROV. Sirrah, here's a fellow will help you to-morrow in your execution: If you think it meet, compound with him by the year, and let him abide here with you; if not, use him for the present, and dismiss him: He cannot plead his estimation with you; he hath been a bawd.

ABHOR. A bawd, fir? Fie upon him, he will discredit our mystery.

PROV. Go to, fir; you weigh equally; a feather will turn the scale. *[Exit.*

CLO. Pray, fir, by your good favour, (for, surely, fir, a good favour³ you have, but that you have a hanging look,) do you call, fir, your occupation a mystery?

ABHOR. Ay, fir; a mystery.

CLO. Painting, fir, I have heard say, is a mystery; and your whores, fir, being members of my occupation, using painting, do prove my occupation a mystery: but what mystery there should be in hanging, if I should be hang'd, I cannot imagine.⁴

³ ——— a good favour —] *Favour* is countenance. So, in *Antony and Cleopatra*:

“ ——— why so tart a favour,

“ To publish such good tidings?” STEEVENS.

⁴ ——— what mystery, &c.] Though I have adopted an emendation independent of the following note, the omission of it would have been unwarrantable. STEEVENS.

——— what mystery there should be in hanging, if I should be hang'd, I cannot imagine.

Abhor. Sir, it is a mystery.

Clo. Proof.

ABHOR. Sir, it is a mystery.

CLO. Proof.

Abhor. *Every true man's apparel fits your thief:*

Clo. *If it be too little for your thief, your true man thinks it big enough; if it be too big for your thief, your thief thinks it little enough: so every true man's apparel fits your thief.*] Thus it stood in all the editions till Mr. Theobald's, and was, methinks, not very difficult to be understood. The plain and humorous sense of the speech is this. Every true man's apparel, which the thief robs him of, fits the thief. Why? Because, if it be too little for the thief, the true man thinks it big enough: i. e. a purchase too good for him. So that this fits the thief in the opinion of the true man. But if it be too big for the thief, yet the thief thinks it little enough: i. e. of value little enough. So that this fits the thief in his own opinion. Where we see, that the pleasantry of the joke consists in the equivocal sense of *big enough*, and *little enough*. Yet Mr. Theobald says, he can see no sense in all this, and therefore alters the whole thus:—

Abhor. *Every true man's apparel fits your thief.*

Clown. *If it be too little for your true man, your thief thinks it big enough: if it be too big for your true man, your thief thinks it little enough.*

And for his alteration gives this extraordinary reason.—*I am satisfied the poet intended a regular syllogism; and I submit it to judgement, whether my regulation has not restored that wit and humour which was quite lost in the depravation.*—But the place is corrupt, though Mr. Theobald could not find it out. Let us consider it a little. The Hangman calls his trade a mystery: the Clown cannot conceive it. The Hangman undertakes to prove it in these words, *Every true man's apparel, &c.* but this proves the *thief's* trade a mystery, not the *hangman's*. Hence it appears, that the speech, in which the Hangman proved his trade a mystery, is lost. The very words it is impossible to retrieve, but one may easily understand what medium he employed in proving it: without doubt, the very same the Clown employed to prove the thief's trade a mystery; namely, *that all sorts of clothes fitted the hangman*. The Clown, on hearing this argument, replied, I suppose, to this effect: *Why, by the same kind of reasoning, I can prove the thief's trade too to be a mystery.* The other asks how, and the Clown goes on as above, *Every true man's apparel fits your thief; if it be too little, &c.* The jocular conclusion from the whole, being an insinuation that *thief* and *hangman* were rogues alike. This conjecture gives a spirit and integrity to the dialogue, which, in its present mangled condition, is altogether wanting; and shews why the argument of *every true man's apparel, &c.* was in all

ABHOR. Every true man's apparel fits your thief: ⁵

editions given to the Clown, to whom indeed it belongs; and likewise that the present reading of that argument is the true. *WARBURTON.*

If Dr. Warburton had attended to the argument by which the Bawd proves his own profession to be a mystery, he would not have been driven to take refuge in the groundless supposition, "that part of the dialogue had been lost or dropped."

The argument of the Hangman is exactly similar to that of the Bawd. As the latter puts in his claim to the whores, as members of his occupation, and, in virtue of their painting, would enroll his own fraternity in the mystery of painters; so the former equally lays claim to the thieves, as members of his occupation, and, in their right, endeavours to rank his brethren, the hangmen, under the mystery of fitters of apparel, or tailors. The reading of the old editions is therefore undoubtedly right; except that the last speech, which makes part of the Hangman's argument, is, by mistake, as the reader's own sagacity will readily perceive, given to the Clown or Bawd. I suppose, therefore the poet gave us the whole thus:

Abhor. Sir, it is a mystery.

Clown. Proof.

Abhor. Every true man's apparel fits your thief: if it be too little for your thief, your true man thinks it big enough: if it be too big for your thief, your thief thinks it little enough; so every true man's apparel fits your thief.

I must do Dr. Warburton the justice to acknowledge, that he hath rightly apprehended, and explained the force of the Hangman's argument. *HEATH.*

There can be no doubt but the word *Clown*, prefixed to the last sentence, *If it be too little, &c.* should be struck out. It makes part of Abhorson's argument, who has undertaken to prove that hanging was a mystery, and convinces the Clown of it by this very speech. *M. MASON.*

⁵ *Every true man's apparel fits your thief:]* So, in *Promos and Cassandra*, 1578, the Hangman says:

"Here is nyne and twenty futes of apparell for my share." *True man*, in the language of ancient times, is always placed in opposition to *thief*.

So, in Churchyard's *Warning to Wanderers abroad*, 1593:

"The priuy *thiefe* that steales away our wealth,

"Is fore afraid a *true man's* steps to see." *STEEVENS.*

Mr. Steevens seems to be mistaken in his assertion that *true man* in ancient times was always placed in opposition to *thief*. At least in the book of Genesis, there is one instance to the contrary, ch. xlii. v. 11:—"We are all one man's sons: we are all *true men*; thy servants are no *spies*." *HENLEY.*

If it be too little for your thief, your true man thinks it big enough; if it be too big for your thief, your thief thinks it little enough: so every true man's apparel fits your thief.

Re-enter Provost.

PROV. Are you agreed?

CLO. Sir, I will serve him; for I do find, your hangman is a more penitent trade than your bawd; he doth oftner ask forgiveness.⁶

PROV. You, firrah, provide your block and your axe, to-morrow four o'clock.

ABHOR. Come on, bawd; I will instruct thee in my trade; follow.

CLO. I do desire to learn, fir; and, I hope, if you have occasion to use me for your own turn, you shall find me yare:⁷ for, truly fir, for your kindness, I owe you a good turn.⁸

PROV. Call hither Barnardine and Claudio:

[*Exeunt Clown and ABHORSON.*
One has my pity; not a jot the other,
Being a murderer, though he were my brother.

Enter CLAUDIO.

Look, here's the warrant, Claudio, for thy death:

⁶ ——— *ask forgiveness.*] So, in *As you like it*:

“ ——— The common executioner,

“ Whose heart the accustom'd fight of death makes hard,

“ Falls not the axe upon the humbled neck,

“ But first *begs pardon.*” STEEVENS.

⁷ ——— *yare*:] i. e. handy, nimble in the execution of my office. So, in *Twelfth Night*: “ ——— dismount thy tuck, be *yare* in thy preparation.” Again, in *Antony and Cleopatra*:

“ His ships are *yare*, yours heavy.” STEEVENS.

⁸ ——— *a good turn.*] i. e. a turn off the ladder. He quibbles on the phrase according to its common acceptation. FARMER.

'Tis now dead midnight, and by eight to-morrow
Thou must be made immortal. Where's Barnardine?

CLAUD. As fast lock'd up in sleep, as guiltless labour

When it lies starkly⁹ in the traveller's bones:
He will not wake.

PROV. Who can do good on him?
Well, go, prepare yourself. But hark, what noise?

[Knocking within.
Heaven give your spirits comfort! [Exit CLAUDIO.]
By and by:—

I hope it is some pardon, or reprieve,
For the most gentle Claudio.—Welcome, father.

Enter DUKE.

DUKE. The best and wholesomest spirits of the
night
Envelop you, good Provost! Who call'd here of late?

PROV. None, since the curfew rung.

DUKE. Not Isabel?

PROV. No.

DUKE. They will then,² ere't be long.

PROV. What comfort is for Claudio?

DUKE. There's some in hope.

PROV. It is a bitter deputy.

⁹ —starkly—] Stiffly. These two lines afford a very pleasing image. JOHNSON.

So, in *The Legend of Lord Hastings*, 1575:

“Least *starke* with rest they finew'd waxe and hoare.”
STEEVENS.

² They *will then*,] Perhaps—*she* will then. SIR J. HAWKINS.
The Duke expects *Isabella* and *Mariana*. A little afterward he says:

“—Now are *they* come.” RITSON.

DUKE. Not so, not so; his life is parallel'd
Even with the stroke³ and line of his great justice;
He doth with holy abstinence subdue
That in himself, which he spurs on his power
To qualify⁴ in others: were he meal'd⁵
With that which he corrects, then were he tyrannous;

But this being so,⁶ he's just.—Now are they come.—

[Knocking within.—Provost goes out.]

This is a gentle provost: Seldom, when
The steeled gaoler is the friend of men.—
How now? What noise? That spirit's possess'd with
haste,
That wounds the unfisting postern with these strokes.⁷

³ *Even with the stroke—*] *Stroke* is here put for the *stroke* of a pen or a line. JOHNSON.

⁴ *To qualify—*] To temper, to moderate, as we say wine is *qualified* with water. JOHNSON.

Thus before in this play:

“So to enforce, or *qualify* the laws.”

Again, in *Othello*:

“I have drank but one cup to-night, and that was craftily *qualified* too.” STEEVENS.

⁵ *—were he meal'd—*] Were he sprinkled; were he defiled. A figure of the same kind our author uses in *Macbeth*:

“The *blood-bolter'd* Banquo.” JOHNSON.

More appositely, in *The Philosophers Satires*, by Robert Anton:

“As if their perriwigs to death they gave,

“To *meale* them in some gasty dead man's grave.”

STEEVENS.

Mealed is mingled, compounded; from the French *mêler*.

BLACKSTONE.

⁶ *But this being so,*] The tenor of the argument seems to require—But this *not* being so,—. Perhaps, however, the author meant only to say—But, his life being paralleled, &c. he's just.

MALONE.

⁷ *—That spirit's possess'd with haste,*

That wounds the unfisting postern with these strokes.] The line is irregular, and the old reading, *unresisting postern*, so strange an expression, that want of measure, and want of sense, might justly raise

Provost returns, speaking to one at the door.

PROV. There he must stay, until the officer
Arise to let him in; he is call'd up.

DUKE. Have you no countermand for Claudio yet,
But he must die to-morrow?

PROV. None, fir, none.

DUKE. As near the dawning, Provost, as it is,
You shall hear more ere morning.

PROV. Happily,
You something know; yet, I believe, there comes
No countermand; no such example have we:
Besides, upon the very siege of justice,⁸
Lord Angelo hath to the publick ear
Profess'd the contrary.

suspicion of an error; yet none of the latter editors seem to have
supposed the place faulty, except Sir Thomas Hanmer, who reads:

—— *the unresting postern*——

The three folios have it,

—— *unfisting postern*——

out of which Mr. Rowe made *unresisting*, and the rest followed
him. Sir Thomas Hanmer seems to have supposed *unresisting* the
word in the copies, from which he plausibly enough extracted
unresting; but he grounded his emendation on the very syllable that
wants authority. What can be made of *unfisting* I know not; the
best that occurs to me is *unfeeling*. JOHNSON.

Unfisting may signify “never at rest,” always opening.

BLACKSTONE.

I should think we might safely read:

—— *unlist'ning postern, or unshifting postern*.

The measure requires it, and the sense remains uninjured.

Mr. M. Mason would read *unlusting*, which means *unregarding*.
I have, however, inserted Sir William Blackstone's emendation in
the text. STEEVENS.

⁸ —— *siege of justice*,] i. e. *seat* of justice. *Siege*, French.
So, in *Othello*:

“—— I fetch my birth

“From men of royal *siege*,” STEEVENS.

ABHOR. Sir, it is a mystery.

CLO. Proof.

Abhor. *Every true man's apparel fits your thief:*

Clo. *If it be too little for your thief, your true man thinks it big enough; if it be too big for your thief, your thief thinks it little enough: so every true man's apparel fits your thief.*] Thus it stood in all the editions till Mr. Theobald's, and was, methinks, not very difficult to be understood. The plain and humorous sense of the speech is this. Every true man's apparel, which the thief robs him of, fits the thief. Why? Because, if it be too little for the thief, the true man thinks it big enough: i. e. a purchase too good for him. So that this fits the thief in the opinion of the true man. But if it be too big for the thief, yet the thief thinks it little enough: i. e. of value little enough. So that this fits the thief in his own opinion. Where we see, that the pleasantry of the joke consists in the equivocal sense of *big enough*, and *little enough*. Yet Mr. Theobald says, he can see no sense in all this, and therefore alters the whole thus:—

Abhor. *Every true man's apparel fits your thief.*

Clown. *If it be too little for your true man, your thief thinks it big enough: if it be too big for your true man, your thief thinks it little enough.*

And for his alteration gives this extraordinary reason.—*I am satisfied the poet intended a regular syllogism; and I submit it to judgement, whether my regulation has not restored that wit and humour which was quite lost in the depravation.*—But the place is corrupt, though Mr. Theobald could not find it out. Let us consider it a little. The Hangman calls his trade a mystery: the Clown cannot conceive it. The Hangman undertakes to prove it in these words, *Every true man's apparel, &c.* but this proves the *thief's* trade a mystery, not the *hangman's*. Hence it appears, that the speech, in which the Hangman proved his trade a mystery, is lost. The very words it is impossible to retrieve, but one may easily understand what medium he employed in proving it: without doubt, the very same the Clown employed to prove the thief's trade a mystery; namely, *that all sorts of clothes fitted the hangman*. The Clown, on hearing this argument, replied, I suppose, to this effect: *Why, by the same kind of reasoning, I can prove the thief's trade too to be a mystery.* The other asks how, and the Clown goes on as above, *Every true man's apparel fits your thief; if it be too little, &c.* The jocular conclusion from the whole, being an insinuation that *thief* and *hangman* were rogues alike. This conjecture gives a spirit and integrity to the dialogue, which, in its present mangled condition, is altogether wanting; and shews why the argument of *every true man's apparel, &c.* was in all

ABHOR. Every true man's apparel fits your thief: ⁵

editions given to the Clown, to whom indeed it belongs; and likewise that the present reading of that argument is the true. WARBURTON.

If Dr. Warburton had attended to the argument by which the Bawd proves his own profession to be a mystery, he would not have been driven to take refuge in the groundless supposition, "that part of the dialogue had been lost or dropped."

The argument of the Hangman is exactly similar to that of the Bawd. As the latter puts in his claim to the whores, as members of his occupation, and, in virtue of their painting, would enroll his own fraternity in the mystery of painters; so the former equally lays claim to the thieves, as members of his occupation, and, in their right, endeavours to rank his brethren, the hangmen, under the mystery of fitters of apparel, or tailors. The reading of the old editions is therefore undoubtedly right; except that the last speech, which makes part of the Hangman's argument, is, by mistake, as the reader's own sagacity will readily perceive, given to the Clown or Bawd. I suppose, therefore the poet gave us the whole thus:

Abhor. Sir, it is a mystery.

Clown. Proof.

Abhor. Every true man's apparel fits your thief: if it be too little for your thief, your true man thinks it big enough: if it be too big for your thief, your thief thinks it little enough; so every true man's apparel fits your thief.

I must do Dr. Warburton the justice to acknowledge, that he hath rightly apprehended, and explained the force of the Hangman's argument. HEATH.

There can be no doubt but the word *Clown*, prefixed to the last sentence, *If it be too little, &c.* should be struck out. It makes part of Abhorson's argument, who has undertaken to prove that hanging was a mystery, and convinces the Clown of it by this very speech. M. MASON.

⁵ Every true man's apparel fits your thief:] So, in *Promos and Cassandra*, 1578, the Hangman says:

"Here is nyne and twenty futes of apparell for my share."

True man, in the language of ancient times, is always placed in opposition to thief.

So, in Churchyard's *Warning to Wanderers abroad*, 1593:

"The priuy thiefe that steales away our wealth,

"Is fore afraid a true man's steps to see." STEEVENS.

Mr. Steevens seems to be mistaken in his assertion that *true man* in ancient times was always placed in opposition to *thief*. At least in the book of Genesis, there is one instance to the contrary, ch. xlii. v. 11:—"We are all one man's sons: we are all *true men*; thy servants are no *spies*." HENLEY.

If it be too little for your thief, your true man thinks it big enough; if it be too big for your thief, your thief thinks it little enough: so every true man's apparel fits your thief.

Re-enter Provost.

PROV. Are you agreed?

CLO. Sir, I will serve him; for I do find, your hangman is a more penitent trade than your bawd; he doth oftner ask forgiveness.⁶

PROV. You, firrah, provide your block and your axe, to-morrow four o'clock.

ABHOR. Come on, bawd; I will instruct thee in my trade; follow.

CLO. I do desire to learn, sir; and, I hope, if you have occasion to use me for your own turn, you shall find me yare:⁷ for, truly sir, for your kindness, I owe you a good turn.⁸

PROV. Call hither Barnardine and Claudio:

[*Exeunt Clown and ABHORSON.*
One has my pity; not a jot the other,
Being a murderer, though he were my brother.

Enter CLAUDIO.

Look, here's the warrant, Claudio, for thy death:

⁶ ——— *ask forgiveness.*] So, in *As you like it*:

“ ——— The common executioner,

“ Whose heart the accustom'd fight of death makes hard,

“ Falls not the axe upon the humbled neck,

“ But first *begs pardon.*” STEEVENS.

⁷ ——— *yare*:] i. e. handy, nimble in the execution of my office. So, in *Twelfth Night*: “ ——— dismount thy tuck, be *yare* in thy preparation.” Again, in *Antony and Cleopatra*:

“ His ships are *yare*, yours heavy.” STEEVENS.

⁸ ——— *a good turn.*] i. e. a turn off the ladder. He quibbles on the phrase according to its common acceptation. FARMER.

'Tis now dead midnight, and by eight to-morrow
Thou must be made immortal. Where's Barnardine?

CLAUD. As fast lock'd up in sleep, as guiltless labour

When it lies starkly⁹ in the traveller's bones:
He will not wake.

PROV. Who can do good on him?
Well, go, prepare yourself. But hark, what noise?

[Knocking within.
Heaven give your spirits comfort! [Exit CLAUDIO.]

By and by:—
I hope it is some pardon, or reprieve,
For the most gentle Claudio.—Welcome, father.

Enter DUKE.

DUKE. The best and wholesomest spirits of the
night
Envelop you, good Provost! Who call'd here of late?

PROV. None, since the curfew rung.

DUKE. Not Isabel?

PROV. No.

DUKE. They will then,² ere't be long.

PROV. What comfort is for Claudio?

DUKE. There's some in hope.

PROV. It is a bitter deputy.

⁹ —starkly—] Stiffly. These two lines afford a very pleasing image. JOHNSON.

So, in *The Legend of Lord Hastings*, 1575:

“Least *starke* with rest they finew'd waxe and hoare.”

STEEVENS.

² They *will then*,] Perhaps—*she* will then. SIR J. HAWKINS.
The Duke expects *Isabella* and *Mariana*. A little afterward he says:

“—Now are *they* come.” RITSON.

DUKE. Not so, not so; his life is parallel'd
Even with the stroke³ and line of his great justice;
He doth with holy abstinence subdue
That in himself, which he spurs on his power
To qualify⁴ in others: were he meal'd⁵
With that which he corrects, then were he tyrannous;

But this being so,⁶ he's just.—Now are they come.—

[Knocking within.—Provost goes out.]

This is a gentle provost: Seldom, when
The steeled gaoler is the friend of men.—
How now? What noise? That spirit's possess'd with
haste,
That wounds the unfisting postern with these strokes.⁷

³ *Even with the stroke*—] *Stroke* is here put for the *stroke* of a pen or a line. JOHNSON.

⁴ *To qualify*—] To temper, to moderate, as we say wine is *qualified* with water. JOHNSON.

Thus before in this play:

“So to enforce, or *qualify* the laws.”

Again, in *Othello*:

“I have drank but one cup to-night, and that was craftily *qualified* too.” STEEVENS.

⁵ — *were he meal'd*—] Were he sprinkled; were he defiled. A figure of the same kind our author uses in *Macbeth*:

“The *blood-bolter'd* Banquo.” JOHNSON.

More appositely, in *The Philosophers Satires*, by Robert Anton:

“As if their perriwigs to death they gave,

“To *meale* them in some gastly dead man's grave.”

STEEVENS.

Mealed is mingled, compounded; from the French *mefler*.

BLACKSTONE.

⁶ *But this being so*,] The tenor of the argument seems to require—But this *not* being so,—. Perhaps, however, the author meant only to say—But, his life being paralleled, &c. he's just.

MALONE.

⁷ — *That spirit's possess'd with haste*,

That wounds the unfisting postern with these strokes.] The line is irregular, and the old reading, *unresisting postern*, so strange an expression, that want of measure, and want of sense, might justly raise

Provost returns, speaking to one at the door.

PROV. There he must stay, until the officer
Arise to let him in; he is call'd up.

DUKE. Have you no countermand for Claudio yet,
But he must die to-morrow?

PROV. None, sir, none.

DUKE. As near the dawning, Provost, as it is,
You shall hear more ere morning.

PROV. Happily,
You something know; yet, I believe, there comes
No countermand; no such example have we:
Besides, upon the very siege of justice,⁸
Lord Angelo hath to the publick ear
Profess'd the contrary.

suspicion of an error; yet none of the latter editors seem to have
supposed the place faulty, except Sir Thomas Hanmer, who reads:

— the unresting postern —

The three folios have it,

— unfixing postern —

out of which Mr. Rowe made *unresisting*, and the rest followed
him. Sir Thomas Hanmer seems to have supposed *unresisting* the
word in the copies, from which he plausibly enough extracted
unresting; but he grounded his emendation on the very syllable that
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best that occurs to me is *unfeeling*. JOHNSON.

Unfixing may signify “never at rest,” always opening.

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I should think we might safely read:

— unlist'ning postern, or unshifting postern.

The measure requires it, and the sense remains uninjured.

Mr. M. Mason would read *unlisting*, which means *unregarding*.
I have, however, inserted Sir William Blackstone's emendation in
the text. STEEVENS.

⁸ — siege of justice,] i. e. seat of justice. Siege, French.
So, in *Othello*:

“ — I fetch my birth

“ From men of royal siege,” STEEVENS.

Enter a Messenger.

DUKE. This is his lordship's man.⁸

PROV. And here comes Claudio's pardon.⁹

MESS. My lord hath sent you this note; and by me this further charge, that you swerve not from the smallest article of it, neither in time, matter, or other circumstance. Good morrow; for, as I take it, it is almost day.

PROV. I shall obey him. [*Exit Messenger.*

DUKE. This is his pardon; purchas'd by such sin,
[*Aside.*

For which the pardoner himself is in:
Hence hath offence his quick celerity,
When it is borne in high authority:

⁸ — *This is his lordship's man.*] The old copy has—his *lord's* man. Corrected by Mr. Pope. In the MS. plays of our author's time they often wrote *Lo.* for Lord, and *Lord.* for Lordship; and these contractions were sometimes improperly followed in the printed copies.
MALONE.

⁹ Enter a Messenger.

Duke. *This is his lordship's man.*

Prov. *And here comes Claudio's pardon.*] The Provost has just declared a fixed opinion that the execution will not be countermanded, and yet, upon the first appearance of the Messenger, he immediately guesses that his errand is to bring Claudio's pardon. It is evident, I think, that the names of the speakers are misplaced. If we suppose the Provost to say:

This is his lordship's man,
it is very natural for the Duke to subjoin,

And here comes Claudio's pardon.

The Duke might believe, upon very reasonable grounds, that Angelo had now sent the pardon. It appears that he did so, from what he says to himself, while the Provost is reading the letter:

This is his pardon; purchas'd by such sin. TYRWHITT.

When, immediately after the Duke had hinted his expectation of a pardon, the Provost sees the Messenger, he supposes the Duke to have *known something*, and changes his mind. Either reading may serve equally well. JOHNSON.

When vice makes mercy, mercy's so extended,
That for the fault's love, is the offender friended.—
Now, fir, what news?

PROV. I told you: Lord Angelo, be-like, thinking me remiss in mine office, awakens me with this unwonted putting on:² methinks, strangely; for he hath not used it before.

DUKE. Pray you, let's hear.

PROV. [Reads.] *Whatsoever you may bear to the contrary, let Claudio be executed by four of the clock; and, in the afternoon, Barnardine: for my better satisfaction, let me have Claudio's head sent me by five. Let this be duly perform'd; with a thought, that more depends on it than we must yet deliver. Thus fail not to do your office, as you will answer it at your peril.* What say you to this, fir?

DUKE. What is that Barnardine, who is to be executed in the afternoon?

PROV. A Bohemian born; but here nursed up and bred: one that is a prisoner nine years old.³

DUKE. How came it, that the absent duke had not either deliver'd him to his liberty, or executed him? I have heard, it was ever his manner to do so.

PROV. His friends still wrought reprieves for him: And, indeed, his fact, till now in the government of lord Angelo, came not to an undoubtful proof.

DUKE. Is it now apparent?

PROV. Most manifest, and not denied by himself.

² — putting on:] i. e. spur, incitement. So, in *Macbeth*, Act IV. sc. iii:

“ — the powers above

“ Put on their instruments.” STEEVENS.

³ — one that is a prisoner nine years old.] i. e. That has been confined these nine years. So, in *Hamlet*: “ Ere we were two days old at sea, a pirate of very warlike preparation,” &c. MALONE.

DUKE. Hath he borne himself penitently in prison? How seems he to be touch'd?

PROV. A man that apprehends death no more dreadfully, but as a drunken sleep; careless, reckless, and fearless of what's past, present, or to come; insensible of mortality, and desperately mortal.²

DUKE. He wants advice.

PROV. He will hear none: he hath evermore had the liberty of the prison; give him leave to escape hence, he would not: drunk many times a day, if not many days entirely drunk. We have very often awaked him, as if to carry him to execution, and shew'd him a seeming warrant for it: it hath not moved him at all.

DUKE. More of him anon. There is written in your brow, Provost, honesty and constancy: if I read it not truly, my ancient skill beguiles me; but in the boldness of my cunning,³ I will lay myself in hazard. Claudio, whom here you have a warrant to execute, is no greater forfeit to the law than Angelo who hath sentenced him: To make you under-

² ——— *desperately mortal.*] This expression is obscure. Sir Thomas Hanmer reads, *mortally desperate*. *Mortally* is in low conversation used in this sense, but I know not whether it was ever written. I am inclined to believe, that *desperately mortal* means *desperately mischievous*. Or *desperately mortal* may mean a man likely to die in a *desperate state*, without reflection or repentance. JOHNSON.

The word is often used by Shakspeare in the sense first affixed to it by Dr. Johnson, which I believe to be the true one. So, in *Othello*:
“And you, ye mortal engines,” &c. MALONE.

As our author, in *The Tempest*, seems to have written “harmonious charmingly,” instead of “harmoniously charming,” he may, in the present instance, have given us “desperately mortal,” for “mortally desperate:” i. e. desperate in the extreme.—In low provincial language,—*mortal* sick,—*mortal* bad,—*mortal* poor, is phraseology of frequent occurrence. STEEVENS.

³ ——— *in the boldness of my cunning,*] i. e. in confidence of my sagacity. STEEVENS.

stand this in a manifested effect, I crave but four days respite; for the which you are to do me both a present and a dangerous courtesy.

PROV. Pray, sir, in what?

DUKE. In the delaying death.

PROV. Alack! how may I do it? having the hour limited; and an express command, under penalty, to deliver his head in the view of Angelo? I may make my case as Claudio's, to cross this in the smallest.

DUKE. By the vow of mine order, I warrant you, if my instructions may be your guide. Let this Barnardine be this morning executed, and his head borne to Angelo.

PROV. Angelo hath seen them both, and will discover the favour.⁴

DUKE. O, death's a great disguiser: and you may add to it. Shave the head, and tie the beard;⁵ and say, it was the desire of the penitent to be so bared⁶

⁴ — *the favour.*] See note 3, p. 323. STEEVENS.

⁵ — *and tie the beard;*] The *Revisal* recommends Mr. Simpson's emendation, *tie the beard*, but the present reading may stand. Perhaps it was usual to *tie up* the beard before decollation. Sir T. More is said to have been ludicrously careful about this ornament of his face. It should, however, be remembered, that it was also the custom *to die beards*.

So, in the old comedy of *Ram-Alley*, 1611:

“What colour'd beard comes next by the window?”

“A black man's, I think.

“I think, a red; for that is most in fashion.”

Again, in *The Silent Woman*: “I have fitted my divine and canonist, dyed their beards and all.”

Again, in *The Alchemist*: “—— he had dy'd his beard, and all.” STEEVENS.

A beard *tied* would give a very new air to that face, which had never been seen but with the beard loose, long, and squalid. JOHNSON.

⁶ — *to be so bared*—] These words relate to what has just preceded—*shave the head*. The modern editions following the fourth folio, read—to be so *barb'd*; but the old copy is certainly right. So, in *All's well that ends well*: “I would the cutting of

before his death: You know, the course is common.⁶ If any thing fall to you upon this, more than thanks and good fortune, by the saint whom I profess, I will plead against it with my life.

PROV. Pardon me, good father; it is against my oath.

DUKE. Were you sworn to the duke, or to the deputy?

PROV. To him, and to his substitutes.

DUKE. You will think you have made no offence, if the duke avouch the justice of your dealing?

PROV. But what likelihood is in that?

DUKE. Not a resemblance, but a certainty. Yet since I see you fearful, that neither my coat, integrity, nor my persuasion, can with ease attempt you, I will go further than I meant, to pluck all fears out of you. Look you, sir, here is the hand and seal of the duke. You know the character, I doubt not; and the signet is not strange to you.

PROV. I know them both.

DUKE. The contents of this is the return of the duke; you shall anon over-read it at your pleasure; where you shall find, within these two days he will be here. This is a thing, that Angelo knows not: for he this very day receives letters of strange te-

my garments would serve the turn, or the *baring* of my beard; and to say it was in stratagem." MALONE.

⁶ ——— *you know, the course is common.*] P. Mathieu, in his *Heroyke Life and deplorable Death of Henry the Fourth, of France*, says, that Ravailac, in the midst of his tortures, lifted up his head and shook a spark of fire from his beard. "This unprofitable care, (he adds) to save it, being noted, afforded matter to divers to praise the custome in Germany, Swisserland, and divers other places, to shave off, and then to burn all the haire from all parts of the bodies of those who are convicted for any notorious crimes." *Grimston's Translation*, 4to. 1612. p. 181. REED.

nor; perchance, of the duke's death; perchance, entering into some monastery; but, by chance, nothing of what is writ.⁷ Look, the unfolding star calls up the shepherd:⁸ Put not yourself into amazement, how these things should be: all difficulties are but easy when they are known. Call your executioner, and off with Barnardine's head: I will give him a present shrift, and advise him for a better place. Yet you are amazed; but this shall absolutely resolve you. Come away; it is almost clear dawn. [Exeunt.]

S C E N E III.

Another Room in the same.

Enter Clown.

CLO. I am as well acquainted here, as I was in our house of profession:⁹ one would think, it were mistress Over-done's own house, for here be many of her old customers. First, here's young master Rash;² he's in for a commodity of brown paper

⁷ — *nothing of what is writ.*] We should read—*here writ*—the Duke pointing to the letter in his hand. WARBURTON.

⁸ — *the unfolding star calls up the shepherd:*]

“The star, that bids the shepherd fold,

“Now the top of heaven doth hold.” *Milton's Comus.*

STEEVENS.

“So doth the evening star present itself

“Unto the careful shepherd's gladsome eyes,

“By which unto the fold he leads his flock.”

Marston's Insatiate Countess, 1613. MALONE.

⁹ — *in our house of profession:*] i. e. in my late mistress's house, which was a *professed*, a notorious bawdy-house. MALONE.

² *First, here's young master Rash; &c.*] This enumeration of the inhabitants of the prison affords a very striking view of the practices predominant in Shakspeare's age. Besides those whose follies are common to all times, we have four fighting men and a traveller.

and old ginger,³ ninefcore and seventeen pounds ;
of which he made five marks, ready money : marry,

It is not unlikely that the originals of the pictures were then known. JOHNSON.

Rash was the name of some kind of stuff. So, in *An Aprill Shower, shed in abundance of teares, for the death and incomparable losse, &c. of Richard Sacvile, &c. Earl of Dorset, &c.* 1624 :

“ For with the plainest plaine yee saw him goe,

“ In ciuill blacke of *Rash*, of Serge, or so ;

“ The liuerie of wise stayednesse”——. STEEVENS.

If this term alludes to the stuff so called, (which was probably one of the commodities fraudulently issued out by money-lenders) there is nevertheless a pun intended. So, in an old MS. poem, entitled, *The Description of Women* :

“ Their head is made of *Rash*,

“ Their tongues are made of Say.” DOUCE.

All the names here mentioned are characteristical. *Rash* was a stuff formerly used. So, in *A Reply as true as Steele, to a rusty, rayling, ridiculous, lying Libell, which was lately written by an impudent unsoder'd Ironmonger, and called by the name of an Answer to a foolish pamphlet entitled A Swarme of Sectaries and Schismatiques.* By John Taylour, 1641 :

“ And with *mockado* fuit, and judgement *rash*,

“ And tongue of *saye*, thou'lt say all is but trash.”

Sericum rasum. See Minshew's Dict. in v. *Rash*, and Florio's Italian Dict. 1598, in v. *rascia*, *raschetta*. MALONE.

³ —— *a commodity of brown paper and old ginger,*] Thus the old copy. The modern editors read, *brown* pepper ; but the following passage in *Michaelmas Term*, Com. 1607, will completely establish the original reading :

“ I know some gentlemen in town have been glad, and are glad at this time, to take up commodities in hawk's-hoods and *brown paper*.” Again, in *A New Trick to cheat the Devil*, 1636 :

“ —— to have been so bit already

“ With taking up *commodities of brown paper*,

“ Buttons past fashion, filks, and fattins,

“ Babies and children's fiddles, with like trash

“ Took up at a dear rate, and sold for trifles.”

Again, in Greene's *Quip for an Upstart Courtier*, 1620 :

“ For the merchant, he delivered the iron, tin, lead, hops, sugars, spices, oyls, *brown paper*, or whatever else, from six months to six months. Which when the poor gentleman came to sell again, he could not make three score and ten in the hundred besides the usury.” Again, in Greene's *Defence of Coney-catching*, 1592 :

then, ginger was not much in request, for the old women were all dead.⁴ Then is there here one master Caper, at the suit of master Three-pile the mercer, for some four suits of peach-colour'd satin, which now peaches him a beggar. Then have we here

" — so that if he borrow an hundred pound, he shall have forty in silver, and threescore in wares ; as lutestrings ; hobby-horses, or *brown paper*, or cloath," &c.

Again, in *The Spanish Curate* of Beaumont and Fletcher :

" Commodities of pins, *brown papers*, packthread."

Again, in Gascoigne's *Steele Glaspe* :

" To teach young men the trade to sell *browne paper*."

Again, in *Hall's Satires*, Lib. IV :

" But Nummius eas'd the needy gallant's care,

" With a base bargaine of his blowen ware,

" Of fusted hoppes now lost for lacke of sayle,

" Or mol'd *browne-paper* that could nought auaille."

Again, in Decker's *Seven deadly Sinnes of London*, 4to. bl. l. 1606 :

" — and these are usurers who, for a little money, and a great deale of trash, (as fire-shouels, *browne paper*, motley cloake-bags, &c.) bring yong nouices into a foole's paradise, till they have sealed the mortgage of their landes," &c. STEEVENS.

A commodity of brown paper —] Mr. Steevens supports this rightly. Fennor asks, in his *Comptor's Commonwealth*, "suppose the commodities are delivered after Signior Unthrif and Master Broaker have both sealed the bonds, how must those hobby-horses, *reams of brown paper*, Jewes trumpes and bables, babies and rattles, be solde?" FARMER.

In a MS. letter from Sir John Hollis to Lord Burleigh, is the following passage: "Your Lordship digged into my auncestors graves, and pulling one up from his 70 yeares reste, pronounced him an abominable usurer and merchante of *browne paper*, so hatefull and contemptible that the players acted him before the kinge with great applause." And again: "Nevertheles I denye that any of them were *merchantes of browne paper*, neither doe I thinke any other but your Lordship's imagination ever sawe or hearde any of them playde upon a stage; and that they were such usurers I suppose your Lordship will want testimonye."

DOUCE.

⁴ — ginger was not much in request, for the old women were all dead.] So, in *The Merchant of Venice*: — "I would, she were as lying a gossip in that, as ever knapt ginger." STEEVENS.

and old ginger,³ ninescore and seventeen pounds;
of which he made five marks, ready money: marry,

It is not unlikely that the originals of the pictures were then known. JOHNSON.

Rash was the name of some kind of stuff. So, in *An Aprill Shower, shed in abundance of teares, for the death and incomparable losse, &c. of Richard Sacvile, &c. Earl of Dorset, &c.* 1624:

“ For with the plainest plaine yee saw him goe,

“ In ciuill blacke of *Rash*, of Serge, or so;

“ The liuerie of wise stayednesse”——. STEEVENS.

If this term alludes to the stuff so called, (which was probably one of the commodities fraudulently issued out by money-lenders) there is nevertheless a pun intended. So, in an old MS. poem, entitled, *The Description of Women*:

“ Their head is made of *Rash*,

“ Their tongues are made of Say.” DOUCE.

All the names here mentioned are characteristical. *Rash* was a stuff formerly used. So, in *A Reply as true as Steele, to a rusty, rayling, ridiculous, lying Libell, which was lately written by an impudent unsoder'd Ironmonger, and called by the name of an Answer to a foolish pamphlet entitled A Swarme of Sectaries and Schismatiques.* By John Taylour, 1641:

“ And with mockado fuit, and judgement *rash*,

“ And tongue of *saye*, thou'lt say all is but trash.”

Sericum rasum. See Minshew's Dict. in v. *Rash*, and Florio's Italian Dict. 1598, in v. *rascia*, *rascetta*. MALONE.

³ —— a commodity of brown paper and old ginger,] Thus the old copy. The modern editors read, *brown* pepper; but the following passage in *Michaelmas Term*, Com. 1607, will completely establish the original reading:

“ I know some gentlemen in town have been glad, and are glad at this time, to take up commodities in hawk's-hoods and *brown paper*.” Again, in *A New Trick to cheat the Devil*, 1636:

“ —— to have been so bit already

“ With taking up commodities of *brown paper*,

“ Buttons past fashion, silks, and fattins,

“ Babies and children's fiddles, with like trash

“ Took up at a dear rate, and sold for trifles.”

Again, in Greene's *Quip for an Upstart Courtier*, 1620:

“ For the merchant, he delivered the iron, tin, lead, hops, sugars, spices, oyls, *brown paper*, or whatever else, from six months to six months. Which when the poor gentleman came to sell again, he could not make three score and ten in the hundred besides the usury.” Again, in Greene's *Defence of Coney-catching*, 1592:

then, ginger was not much in request, for the old women were all dead.⁴ Then is there here one master Caper, at the suit of master Three-pile the mercer, for some four suits of peach-colour'd fatin, which now peaches him a beggar. Then have we here

" — so that if he borrow an hundred pound, he shall have forty in silver, and threescore in wares; as lutestrings; hobby-horses, or *brown paper*, or cloath," &c.

Again, in *The Spanish Curate* of Beaumont and Fletcher:

" Commodities of pins, *brown papers*, packthread."

Again, in Gascoigne's *Steele Glaspe*:

" To teach young men the trade to sell *browne paper*."

Again, in *Hall's Satires*, Lib. IV:

" But Nummius eas'd the needy gallant's care,

" With a base bargaine of his blowen ware,

" Of fusted hoppes now lost for lacke of fayle,

" Or mol'd *browne-paper* that could nought auaille."

Again, in Decker's *Seven deadly Sinnes of London*, 4to. bl. l. 1606:

" — and these are usurers who, for a little money, and a great deale of trash, (as fire-shouels, *browne paper*, motley cloake-bags, &c.) bring yong nouices into a foole's paradise, till they have sealed the mortgage of their landes," &c. STEEVENS.

A commodity of brown paper —] Mr. Steevens supports this rightly. Fennor asks, in his *Comptor's Commonwealth*, "suppose the commodities are delivered after Signior Unthrif and Master Broaker have both sealed the bonds, how must those hobby-horses, *reams of brown paper*, Jewes trumpes and bables, babies and rattles, be solde?" FARMER.

In a MS. letter from Sir John Hollis to Lord Burleigh, is the following passage: "Your Lordship digged into my auncestors graves, and pulling one up from his 70 yeares reste, pronounced him an abominable usurer and merchante of *browne paper*, so hatefull and contemptible that the players acted him before the kinge with great applause." And again: "Nevertheles I denye that any of them were *merchantes of browne paper*, neither doe I thinke any other but your Lordship's imagination ever sawe or hearde any of them playde upon a stage; and that they were such usurers I suppose your Lordship will want testimonye."

DOUCE.

⁴ — ginger was not much in request, for the old women were all dead.] So, in *The Merchant of Venice*: — "I would, she were as lying a gossip in that, as ever knapt ginger." STEEVENS.

young Dizzy,³ and young master Deep-vow, and master Copper-spur, and master Starve-lacky the rapier and dagger-man, and young Drop-heir that kill'd lusty Pudding, and master Forthright⁴ the tilter, and brave master Shoe-tye the great traveller,⁵ and

³ ——— *young Dizzy*,] The old copy has—*Dizey*. This name, like the rest, must have been designed to convey some meaning. It might have been corrupted from *Dizzy*, i. e. giddy, thoughtless. Thus Milton styles the people “—the *dizzy* multitude.”

STEEVENS.

⁴ ——— *master Forthright*—] The old copy reads—*Forthlight*. Dr. Johnson, however, proposes to read *Forthright*, alluding to the line in which the thrust is made. Mr. Ritson defends the present reading, by supposing the allusion to be to the fencers threat of making the *light* shine through his antagonist. REED.

Had he produced any proof that such an expression was in use in our author's time, his observation might have had some weight. It is probably a phrase of the present century. MALONE.

Shakspeare uses the word *forthright* in *The Tempest*:

“Through *forthrights* and meanders.”

Again, in *Troilus and Cressida*, Act III. sc. iii:

“Or hedge aside from the direct *forthright*.” STEEVENS.

⁵ ——— *and brave master Shoe-tye the great traveller*,] The old copy reads—*Shooty*; but as most of these are compound names, I suspect that this was originally written as I have printed it. At this time *Shoe-strings* were generally worn. So, in Decker's *Match me in London*, 1631:

“I think your wedding *shoes* have not been oft untied.”

Again, in Randolph's *Muses' Looking Glass*, 1638:

“Bending his supple hams, kissing his hands,

“Honouring *shoe-strings*.”

Again, in Marston's 8th Satire:

“Sweet-faced Corinna, daine the *riband tie*

“Of thy corke-*shoe*, or els thy slave will die.”

As the person described was a traveller, it is not unlikely that he might be solicitous about the minutiae of dress; and the epithet *brave*, i. e. *showy*, seems to countenance the supposition. STEEVENS.

Mr. Steevens's supposition is strengthened by Ben Jonson's Epigram upon *English Monsieur*, Whalley's edit. Vol. VI. p. 253:

“That so much scarf of France, and hat and feather,

“And *shoe*, and *tye*, and garter, should come hither.”

TOLLET.

wild Half-can that stabb'd Pots, and, I think, forty more; all great doers in our trade,⁶ and are now for the Lord's sake.⁷

The finery which induced our author to give his traveller the name of *Shoe-tye*, was used on the stage in his time. "Would not this, fir, (says Hamlet) and a forest of feathers,—with two *Provençial roses* on my raz'd *shoes*, get me a fellowship in a cry of players, fir?" MALONE.

The *roses* mentioned in the foregoing instance, were not the ligatures of the shoe, but the ornaments above them. STEEVENS.

⁶ ——— *all great doers in our trade.*] The word *doers* is here used in a wanton sense. See Mr. Collins's note, Act I. sc. ii.

MALONE.

⁷ ——— *for the Lord's sake.*] i. e. to beg for the rest of their lives.

WARBURTON.

I rather think this expression intended to ridicule the Puritans, whose turbulence and indecency often brought them to prison, and who considered themselves as suffering for religion.

It is not unlikely that men imprisoned for other crimes, might represent themselves to casual enquirers, as suffering for puritanism, and that this might be the common cant of the prisons. In Donne's time, every prisoner was brought to jail by suretiship.

JOHNSON.

The word *in* (now expunged in consequence of a following and apposite quotation of Mr. Malone's) had been supplied by some of the modern editors. The phrase which Dr. Johnson has justly explained, is used in *A New Trick to cheat the Devil*, 1636: "—— I held it, wife, a deed of charity, and did it *for the Lord's sake.*"

STEEVENS.

I believe Dr. Warburton's explanation is right. It appears from a poem entitled, *Paper's Complaint*, printed among Davies's epigrams, [about the year 1611] that this was the language in which prisoners who were confined for debt, addressed passengers:

" Good gentle writers, *for the Lord's sake, for the Lord's sake,*

" Like *Ludgate prisoner*, lo, I, *begging*, make

" My mone."

The meaning, however, may be, to beg or *borrow* for the rest of their lives. A passage in *Much Ado about Nothing* may countenance this interpretation: " he wears a key in his ear, and a lock hanging to it, and *borrow*s money in *God's name*, the which he hath used so long, and never paid, that men grow hard-hearted, and will lend nothing *for God's sake.*"

Enter ABHORSON.

ABHOR. Sirrah, bring Barnardine hither.

CLO. Master Barnardine! you must rise and be hang'd, master Barnardine!

ABHOR. What, ho, Barnardine!

BARNAR. [*Within*] A pox o' your throats! Who makes that noise there? What are you?

CLO. Your friends, fir; the hangman: You must be so good, fir, to rise and be put to death.

BARNAR. [*Within.*] Away, you rogue, away; I am sleepy.

ABHOR. Tell him, he must awake, and that quickly too.

CLO. Pray, master Barnardine, awake till you are executed, and sleep afterwards.

ABHOR. Go in to him, and fetch him out.

CLO. He is coming, fir, he is coming; I hear his straw rustle.

Enter BARNARDINE.

ABHOR. Is the axe upon the block, firrah?

CLO. Very ready, fir.

BARNAR. How now, Abhorson? what's the news with you?

ABHOR. Truly, fir, I would desire you to clap into your prayers;⁷ for, look you, the warrant's come.

Mr. Pope reads—and are now *in* for the Lord's sake. Perhaps unnecessarily. In *K. Henry IV.* P. I. Falstaff says,—“there's not three of my hundred and fifty left alive; and *they are for* the town's end,—to beg during life.” MALONE.

⁷ ——— to clap into *your prayers*;] This cant phrase occurs also in *As you Like it*: “Shall we *clap into't* roundly, without hawking or spitting?” STEEVENS.

MEASURE FOR MEASURE. 341

BARNAR. You rogue, I have been drinking all night, I am not fitted for't.

CLO. O, the better, fir; for he that drinks all night, and is hang'd betimes in the morning, may sleep the founder all the next day.

Enter DUKE.

ABHOR. Look you, fir, here comes your ghostly father; Do we jest now, think you?

DUKE. Sir, induced by my charity, and hearing how hastily you are to depart, I am come to advise you, comfort you, and pray with you.

BARNAR. Friar, not I; I have been drinking hard all night, and I will have more time to prepare me, or they shall beat out my brains with billets: I will not consent to die this day, that's certain.

DUKE. O, fir, you must: and therefore, I beseech you,
Look forward on the journey you shall go.

BARNAR. I swear, I will not die to-day for any man's persuasion.

DUKE. But hear you,—

BARNAR. Not a word; if you have any thing to say to me, come to my ward; for thence will not I to-day. [Exit.

Enter Provost.

DUKE. Unfit to live, or die: O, gravel heart!—
After him, fellows; ⁸ bring him to the block.

[Exeunt ABHORSON and Clown,

⁸ After him, fellows;] Here is a line given to the Duke, which belongs to the Provost. The Provost, while the Duke is lamenting

PROV. Now, fir, how do you find the prifoner?

DUKE. A creature unprepar'd, unmeet for death;
And, to transport him⁹ in the mind he is,
Were damnable.

PROV. Here in the prifon, father,
There died this morning of a cruel fever
One Ragozine, a moft notorious pirate,
A man of Claudio's years; his beard, and head,
Juft of his colour: What if we do omit
This reprobate, till he were well inclin'd;
And fatisfy the deputy with the vifage
Of Ragozine, more like to Claudio?

DUKE. O, 'tis an accident that heaven provides!
Dispatch it prefently; the hour draws on
Prefix'd by Angelo: See, this be done,
And fent according to command; whiles I
Perfuade this rude wretch willingly to die.

PROV. This fhall be done, good father, prefently.
But Barnardine muft die this afternoon:
And how fhall we continue Claudio,
To fave me from the danger that might come,
If he were known alive?

DUKE. Let this be done;—Put them in fecret
holds,
Both Barnardine and Claudio: Ere twice
The fun hath made his journal greeting to

the obduracy of the prifoner, cries out:

After him, fellows, &c.

and when they are gone out, turns again to the Duke. JOHNSON.

I do not fee why this line fhould be taken from the Duke, and
ftill lefs why it fhould be given to the Provost, who, by his ques-
tion to the Duke in the next line, appears to be ignorant of every
thing that has paffed between him and Barnardine. TYRWHITT.

⁹ ——— to transport him —] To remove him from one world to
another. The French *trépas* affords a kindred fenfe. JOHNSON.

The under generation,² you shall find
Your safety manifested.

PROV. I am your free dependant.

DUKE. Quick, despatch,
And send the head to Angelo. [Exit Provost.
Now will I write letters to Angelo,—
The provost, he shall bear them,—whose contents
Shall witness to him, I am near at home;
And that, by great injunctions, I am bound
To enter publickly: him I'll desire
To meet me at the consecrated fount,
A league below the city; and from thence,

² *The under generation,*] So Sir Thomas Hanmer, with true judgement. It was in all the former editions:

To yonder——
y^e under and *yonder* were confounded. JOHNSON.

The old reading is not *yonder* but *yond*. STEEVENS.

To yond generation,] Prisons are generally so constructed as not to admit the rays of the sun. Hence the Duke here speaks of its greeting only those *without* the doors of the jail, to which he must be supposed to point when he speaks these words. Sir T. Hanmer, I think without necessity, reads—*To the under generation*, which has been followed by the subsequent editors.

Journal, in the preceding line, is *daily*. Journalier, Fr. MALONE.

Mr. Malone reads:

To yond generation, you shall find——
But surely it is impossible that *yond* should be the true reading; for unless *ge-ne-ra-ti-on* were founded as a word of five syllables, (a practice from which every ear must revolt,) the metre would be defective. It reminds one too much of Peascod, in Gay's *What d'ye call it*:

“The Pilgrim's Progress—eighth—e-di-ti-on,
“Lon-don prin-ted for Ni-cho-las Bod-ding-ton.”

By the *under generation* our poet means the *antipodes*. So, in *King Richard II*:

“—— when the searching eye of heaven is hid
“Behind the globe, and lights the *lower world*.”

STEEVENS.

344 MEASURE FOR MEASURE.

By cold gradation and weal-balanced form,³
We shall proceed with Angelo.

Re-enter Provost.

PROV. Here is the head; I'll carry it myself.

DUKE. Convenient is it: Make a swift return;
For I would commune with you of such things,
That want no ear but yours.

PROV. I'll make all speed.
[*Exit.*

ISAB. [*Within.*] Peace, ho, be here!

DUKE. The tongue of Isabel:—She's come to
know,
If yet her brother's pardon be come hither:
But I will keep her ignorant of her good,
To make her heavenly comforts of despair,
When it is least expected.⁴

Enter ISABELLA.

ISAB. Ho, by your leave.

DUKE. Good morning to you, fair and gracious
daughter.

ISAB. The better, given me by so holy a man.
Hath yet the deputy sent my brother's pardon?

DUKE. He hath releas'd him, Isabel, from the
world;
His head is off, and sent to Angelo.

³ ——— *weal-balanced form,*] Thus the old copy. Mr. Heath thinks that *well-balanced* is the true reading; and Hanmer was of the same opinion. STEEVENS.

⁴ *When it is least expected.*] A better reason might have been given. It was necessary to keep Isabella in ignorance, that she might with more keenness accuse the deputy. JOHNSON.

ISAB. Nay, but it is not so.

DUKE. It is no other :
Show your wisdom, daughter, in your close patience.

ISAB. O, I will to him, and pluck out his eyes.

DUKE. You shall not be admitted to his sight.

ISAB. Unhappy Claudio ! Wretched Isabel !
Injurious world ! Most damned Angelo !

DUKE. This nor hurts him, nor profits you a jot :
Forbear it therefore ; give your cause to heaven.
Mark what I say ; which you shall find
By every syllable, a faithful verity :
The duke comes home to-morrow ;—nay, dry your
eyes ;

One of our convent, and his confessor,
Gives me this instance : Already he hath carried
Notice to Escalus and Angelo ;
Who do prepare to meet him at the gates,
There to give up their power. If you can, pace your
wisdom

In that good path that I would wish it go ;
And you shall have your bosom⁵ on this wretch,
Grace of the duke, revenges to your heart,
And general honour.

ISAB. I am directed by you.

DUKE. This letter then to friar Peter give ;
'Tis he that sent me of the duke's return :
Say, by this token, I desire his company
At Mariana's house to-night. Her cause, and yours,
I'll perfect him withal ; and he shall bring you
Before the duke ; and to the head of Angelo
Accuse him home, and home. For my poor self,
I am combined by a sacred vow,⁶

⁵ — your bosom —] Your wish ; your heart's desire. JOHNSON.

⁶ I am combined by a sacred vow,] I once thought this should be
confined, but Shakspeare uses combine for to bind by a pact or agreement ;
so he calls Angelo the *combinat*e husband of Mariana. JOHNSON.

346 MEASURE FOR MEASURE.

And shall be absent. Wend you⁷ with this letter:
Command these fretting waters from your eyes
With a light heart; trust not my holy order,
If I pervert your course.—Who's here?

Enter LUCIO.

LUCIO. Good even!
Friar, where is the provost?

DUKE. Not within, sir.

LUCIO. O, pretty Isabella, I am pale at mine
heart, to see thine eyes so red: thou must be patient:
I am fain to dine and sup with water and bran; I
dare not for my head fill my belly; one fruitful
meal would set me to't: But they say the duke will
be here to-morrow. By my troth, Isabel, I lov'd
thy brother: if the old fantastical duke of dark
corners⁸ had been at home, he had lived.

[*Exit* ISABELLA.

DUKE. Sir, the duke is marvellous little beholden
to your reports; but the best is, he lives not in
them.⁹

⁷ Wend you—] To *wend* is to go.—An obsolete word. So, in *The Comedy of Errors*:

“Hopeless and helpless doth Ægeon *wend*.”

Again, in *Orlando Furioso*, 1599:

“To let his daughter *wend* with us to France.”

STEEVENS.

⁸ — *if the old, &c.*] Sir Thomas Hanmer reads—*the odd fantastical duke*; but *old* is a common word of aggravation in ludicrous language, as, *there was old revelling*. JOHNSON.

— *duke of dark corners*—] This duke who meets his mistresses in by-places. So, in *King Henry VIII*:

“There is nothing I have done yet, o' my conscience,

“Deserves a corner.” MALONE.

⁹ — *he lives not in them.*] i. e. his character depends not on them. So, in *Much ado about Nothing*:

“The practice of it *lives* in John the bastard.” STEEVENS.

LUCIO. Friar, thou knowest not the duke so well as I do: he's a better woodman² than thou takest him for.

DUKE. Well, you'll answer this one day. Fare ye well.

LUCIO. Nay, tarry; I'll go along with thee; I can tell thee pretty tales of the duke.

DUKE. You have told me too many of him already, fir, if they be true; if not true, none were enough.

LUCIO. I was once before him for getting a wench with child.

DUKE. Did you such a thing?

LUCIO. Yes, marry, did I: but was fain to forswear it; they would else have married me to the rotten medlar.

DUKE. Sir, your company is fairer than honest: Rest you well.

LUCIO. By my troth, I'll go with thee to the lane's end: If bawdy talk offend you, we'll have very little of it: Nay, friar, I am a kind of burr, I shall stick.
[Exeunt.]

² ——— woodman —] A woodman seems to have been an attendant or servant to the Officer called *Forrester*. See *Manwood on the Forest Laws*, 4to. 1615, p. 46. It is here, however, used in a wanton sense, and was, probably, in our author's time generally so received. In like manner in *The Chances*, Act I. sc. ix. the Landlady says:

" ——— Well, well, son John,

" I see you are a woodman, and can choose

" Your deer tho' it be i' th' dark." REED.

So, in *The Merry Wives of Windsor*, Falstaff asks his mistresses:

" ——— Am I a woodman? Ha!" STEEVENS.

S C E N E IV.

A Room in ANGELO's House.

Enter ANGELO and ESCALUS.

ESCAL. Every letter he hath writ hath disvouch'd other.

ANG. In most uneven and distracted manner. His actions show much like to madness: pray heaven, his wisdom be not tainted! And why meet him at the gates, and re-deliver our authorities there?

ESCAL. I guess not.

ANG. And why should we² proclaim it in an hour before his entering, that, if any crave redress of injustice, they should exhibit their petitions in the street?

ESCAL. He shows his reason for that: to have a dispatch of complaints; and to deliver us from devices hereafter, which shall then have no power to stand against us.

ANG. Well, I beseech you, let it be proclaim'd: Betimes i' the morn, I'll call you at your house:³

² *Ang. And why should we, &c.]* It is the conscious guilt of Angelo that prompts this question. The reply of Escalus is such as arises from an undisturbed mind, that only considers the mysterious conduct of the Duke in a political point of view.

STEEVENS.

³ *— let it be proclaim'd:*

Betimes i' the morn, &c.] Perhaps it should be pointed thus:

— let it be proclaim'd

Betimes i' the morn: I'll call you at your house.

So above:

“And why should we proclaim it an hour before his entering?”

MALONE,

Give notice to such men of sort and suit,⁴
As are to meet him.

ESCAL. I shall, sir: fare you well.

[Exit.

ANG. Good night.—

This deed unshapes me quite, makes me unpregnant,⁵
And dull to all proceedings. A deflower'd maid!
And by an eminent body, that enforc'd
The law against it!—But that her tender shame
Will not proclaim against her maiden loss,
How might she tongue me? Yet reason dares her?
—no:⁶

⁴ — *sort and suit*,] Figure and rank. JOHNSON.

Not so, as I imagine, in this passage. In the feudal times all vassals were bound to hold *suit* and *service* to their over-lord; that is, to be ready at all times to attend and serve him, either when summoned to his courts, or to his standard in war. *Such men of sort and suit as are to meet him*, I presume, means the Duke's vassals or tenants *in capite*.—Edinburgh Magazine, Nov. 1786.

STEEVENS.

⁵ — *makes me unpregnant*,] In the first scene the Duke says that *Escalus* is *pregnant*, i. e. ready in the forms of law. *Unpregnant* therefore, in the instance before us, is *unready, unprepared*.

STEEVENS.

⁶ — *Yet reason dares her?—no:*] The old folio impressions read:

Yet reason dares her No.

And this is right. The meaning is, the circumstances of our case are such, that she will never venture to contradict me; *dares her* to reply *No* to me, whatever I say. WARBURTON.

Mr. Theobald reads:

— *Yet reason dares her note.*

Sir Thomas Hanmer:

— *Yet reason dares her: No.*

Mr. Upton:

— *Yet reason dares her—No.*

which he explains thus: *Were it not for her maiden modesty, how might the lady proclaim my guilt? Yet (you'll say) she has reason on her side, and that will make her dare to do it. I think not; for my authority is of such weight, &c. I am afraid dare has no such signification. I have nothing to offer worth insertion.* JOHNSON.

350 MEASURE FOR MEASURE.

For my authority bears a credent bulk,
That no particular scandal once can touch,

To *dare* has two significations; to *terrify*, as in *The Maid's Tragedy* :

“ ——— those mad mischiefs

“ Would *dare* a woman.”

In *King Henry IV.* Part I. it means, to *challenge*, or *call forth* :

“ Unless a brother should a brother *dare*

“ To gentle exercise,” &c.

I would therefore read :

—— *Yet reason dares her not,*

For my authority, &c.

Or perhaps, with only a slight transposition :

—— *yet no reason dares her, &c.*

The meaning will then be,—*Yet reason does not challenge, call forth, or incite her to appear against me, for my authority is above the reach of her accusation.* STEEVENS.

—— *Yet reason dares her No.*] Dr. Warburton is evidently right with respect to this reading, though wrong in his application. The expression is a provincial one, and very intelligible :

—— *But that her tender shame*

Will not proclaim against her maiden loss,

How might she tongue me? Yet reason dares her No.

That is, reason dares her to do it, as by this means she would not only publish her “ maiden loss,” but also as she would certainly suffer from the imposing credit of his station and power, which would repel with disgrace any attack on his reputation :

For my authority bears a credent bulk,

That no particular scandal once can touch,

But it confounds the breather.—— HENLEY.

We think Mr. Henley rightly understands this passage, but has not sufficiently explained himself. Reason, or reflection, we conceive, personified by Shakspeare, and represented as *daring* or *over-awing* Isabella, and crying *No* to her, whenever she finds herself prompted to “ tongue” Angelo. *Dare* is often met with in this sense in Shakspeare. Beaumont and Fletcher have used the word *No* in a similar way in *The Chances*, Act III. sc. iv :

“ I wear a sword to satisfy the world *no.*”

Again, in *A Wife for a Month*, Act IV :

“ I’m sure he did not, for I charg’d him *no.*”

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—— *Yet reason dares her? no:]* Yet does not reason *challenge* or *incite her* to accuse me?—no, (answers the speaker) for my authority, &c. To *dare*, in this sense, is yet a school-phrase :

But it confounds the breather.⁷ He should have
 liv'd,
 Save that his riotous youth, with dangerous sense,
 Might, in the times to come, have ta'en revenge,
 By so receiving a dishonour'd life,
 With ransom of such shame. 'Would yet he had
 liv'd!

Alack, when once our grace we have forgot,
 Nothing goes right; we would, and we would not.⁸
 [Exit.]

Shakspeare probably learnt it there. He has again used the word
 in *King Henry VI.* Part II:

“What dares not Warwick, if false Suffolk *dare him?*”

MALONE.

⁷ — *my authority bears a credent bulk,*

That no particular scandal, &c.] *Credent* is *creditable*, *inforcing credit, not questionable*. The old English writers often confound the active and passive adjectives. So Shakspeare, and Milton after him, use *inexpressive* for *inexpressible*.

Particular is *private*, a French sense. No scandal from any *private* mouth can reach a man in my authority. JOHNSON.

The old copy reads—“bears *of* a credent bulk.” If *of* be any thing more than a blunder, it must mean—bears *off*, i. e. *carries with it*. As this monosyllable, however, does not improve our author's sense, and clogs his metre, I have omitted it. STEEVENS.

Perhaps Angelo means, that his authority will ward off or set aside the weightiest and most probable charge that can be brought against him. MALONE.

⁸ — *we would, and we would not.]* Here undoubtedly the act should end, and was ended by the poet; for here is properly a cessation of action, and a night intervenes, and the place is changed, between the passages of this scene, and those of the next. The next act beginning with the following scene, proceeds without any interruption of time or change of place. JOHNSON.

S C E N E V.

*Fields without the Town.**Enter DUKE in his own habit, and Friar PETER.*DUKE. These letters⁹ at fit time deliver me.[*Giving letters.*]

The provost knows our purpose, and our plot.
 The matter being afoot, keep your instruction,
 And hold you ever to our special drift;
 Though sometimes you do blench from this to that,²
 As cause doth minister. Go, call at Flavius' house,
 And tell him where I stay: give the like notice,
 To Valentinus, Rowland, and to Crassus,
 And bid them bring the trumpets to the gate;
 But send me Flavius first.

F. PETER.

It shall be speeded well.

[*Exit Friar.*]*Enter VARRIUS.*

DUKE. I thank thee, Varrius; thou hast made good haste:

⁹ *These letters—*] Peter never delivers the letters, but tells his story without any credentials. The poet forgot the plot which he had formed. JOHNSON.

The first clause of this remark is undoubtedly just; but, respecting the second, I wish our reader's to recollect that all the plays of Shakspeare, before they reached the press, had passed through a dangerous medium, and probably experienced the injudicious curtailments to which too many dramatic pieces are still exposed, from the ignorance, caprice, and presumption of transcribers, players, and managers. STEEVENS.

² ——— *you do blench from this to that,*] To *blench* is to start off, to fly off. So, in *Hamlet*:

“ ——— if he but *blench*,

“ I know my course.” STEEVENS.

Come, we will walk : There's other of our friends
Will greet us here anon, my gentle Varrius. [*Exeunt.*]

S C E N E VI.

Street near the City Gate.

Enter ISABELLA and MARIANA.

ISAB. To speak so indirectly, I am loth ;
I would say the truth ; but to accuse him so,
That is your part : yet I'm advis'd to do it ;
He says, to veil full purpose.³

MARI. Be rul'd by him.

ISAB. Besides, he tells me, that, if peradventure
He speak against me on the adverse side,

³ *He says, to veil full purpose.*] Mr. Theobald alters it to,
He says, t' availful purpose ;
because he has no idea of the common reading. A good reason !
Yet the common reading is right. *Full* is used for *beneficial* ; and
the meaning is, *He says, it is to hide a beneficial purpose, that must
not yet be revealed.* WARBURTON.

To veil full purpose, may, with very little force on the words,
mean, *to hide the whole extent of our design*, and therefore the read-
ing may stand ; yet I cannot but think Mr. Theobald's alteration
either lucky or ingenious. To interpret words with such laxity,
as to make *full* the same with *beneficial*, is to put an end, at once,
to all necessity of emendation, for any word may then stand in
the place of another. JOHNSON.

I think Theobald's explanation right, but his amendment un-
necessary. We need only read *vailful* as one word. Shakspeare,
who so frequently uses *cite* for *excite*, *bate* for *abate*, *force* for
enforce, and many other abbreviations of a similar nature, may
well be supposed to use *vailful* for *availful*. M. MASON.

If Dr. Johnson's explanation be right, (as I think it is,) the word
should be written—*veil*, as it is now printed in the text.

That *vail* was the old spelling of *veil*, appears from a line in
The Merchant of Venice, folio, 1623 :

“ *Vailing* an Indian beauty — ”
for which in the modern editions *veiling* has been rightly substi-
tuted. MALONE.

354 MEASURE FOR MEASURE.

I should not think it strange; for 'tis a physick,
That's bitter to sweet end.

MARI. I would, friar Peter—

ISAB. O, peace; the friar is come.

*Enter Friar PETER.*⁴

F. PETER. Come, I have found you out a stand
most fit,
Where you may have such vantage on the duke,
He shall not pass you: Twice have the trumpets
founded;
The generous⁵ and gravest citizens
Have hent the gates,⁶ and very near upon
The duke is ent'ring; therefore hence, away.
[*Exeunt.*]

⁴ *Enter Friar Peter.*] This play has two friars, either of whom might singly have served. I should therefore imagine, that Friar Thomas, in the first act, might be changed, without any harm, to Friar Peter; for why should the Duke unnecessarily trust two in an affair which required only one? The name of Friar Thomas is never mentioned in the dialogue, and therefore seems arbitrarily placed at the head of the scene. JOHNSON.

⁵ *The generous, &c.*] i. e. the *most noble*, &c. *Generous* is here used in its Latin sense. "*Virgo generosa et nobilis.*" Cicero. Shakspeare uses it again in *Othello*:

"——— the *generous* islanders

"By you invited——" STEEVENS.

Have hent the gates,] Have seized or taken possession of the gates. JOHNSON.

So, in Sir A. Gorges' translation of the 4th book of Lucan:

"——— did prevent

"His foes, ere they the hills had *hent*."

Again, in T. Heywood's *Rape of Lucrece*, 1630:

"Lament thee, Roman land,

"The king is from thee *hent*."

Again, in the black-letter Romance of *Syr Eglamour of Artoys*, no date:

"But with the childe homeward gan ryde

"That fro the gryffon was *hent*."

ACT V. SCENE I.

A publick Place near the City Gate.

MARIANA (*veil'd*) ISABELLA, and PETER, *at a distance. Enter at opposite doors, DUKE, VARRIUS, Lords; ANGELO, ESCALUS, LUCIO, Provost, Officers, and Citizens.*

DUKE. My very worthy cousin, fairly met:—
Our old and faithful friend, we are glad to see you.

ANG. and ESCAL. Happy return be to your royal grace!

DUKE. Many and hearty thankings to you both. We have made inquiry of you; and we hear Such goodness of your justice, that our soul Cannot but yield you forth to public thanks, Fore-running more requital.

ANG. You make my bonds still greater.

DUKE. O, your desert speaks loud; and I should wrong it,
To lock it in the wards of covert bosom,
When it deserves with characters of brass
A fortified residence, 'gainst the tooth of time,
And razure of oblivion: Give me your hand,
And let the subject see, to make them know

Again, in the ancient metrical Romance of *Syr Guy of Warwick*,
b. l. no date:

“Some by the arms *hent* good Guy,” &c.

Again,

“And some by the bridle him *hent*.”

Spenser often uses the word *hend* for to seize or take, and *overhend* for to overtake. STEEVENS.

Hent, henten, hende, (says Junius, in his *Etymologicon*,) *Chaucero est, capere, assequi, prebendere, arripere, ab A. S. hendan.*

MALONE.

That outward courtesies would fain proclaim
Favours that keep within.—Come, Escalus;
You must walk by us on our other hand;—
And good supporters are you.

PETER and ISABELLA come forward.

F. PETER. Now is your time; speak loud, and
kneel before him.

ISAB. Justice, O royal Duke! Vail your regard⁷
Upon a wrong'd, I'd fain have said, a maid!
O worthy prince, dishonour not your eye
By throwing it on any other object,
Till you have heard me in my true complaint,
And given me justice, justice, justice, justice!

DUKE. Relate your wrongs: In what? By whom?
Be brief:

Here is lord Angelo shall give you justice;
Reveal yourself to him.

ISAB. O, worthy duke,
You bid me seek redemption of the devil:
Hear me yourself; for that which I must speak
Must either punish me, not being believ'd,
Or wring redress from you: hear me, O, hear me,
here.

⁷ — Vail your regard—] That is, withdraw your thoughts
from higher things, let your notice descend upon a wronged
woman. To *vail* is to lower. JOHNSON.

This is one of the few expressions which might have been bor-
rowed from the old play of *Promos and Cassandra*, 1578:

“ — vail thou thine ears.”

So, in Stanyhurst's translation of the 4th Book of Virgil's *Æneid*:

“ — Phrygio liceat servire marito.”

“ Let Dido vail her heart to bed-fellow Trojan.”

STEEVENS,

Thus also, in *Hamlet*:

“ Do not for ever, with thy *vailed lids*,

“ Seek for thy noble father in the dust.” HENLEY.

ANG. My lord, her wits, I fear me, are not firm :
She hath been a suitor to me for her brother,
Cut off by course of justice.

ISAB. By course of justice !

ANG. And she will speak most bitterly, and strange.

ISAB. Most strange, but yet most truly, will I speak :
That Angelo's forsworn ; is it not strange ?
That Angelo's a murderer ; is't not strange ?
That Angelo is an adulterous thief,
An hypocrite, a virgin-violator ;
Is it not strange, and strange ?

DUKE. Nay, it is ten times strange.

ISAB. It is not truer he is Angelo,
Than this is all as true as it is strange :
Nay, it is ten times true ; for truth is truth
To the end of reckoning.⁸

DUKE. Away with her :—Poor soul,
She speaks this in the infirmity of sense.

ISAB. O prince, I conjure thee, as thou believ'st
There is another comfort than this world,
That thou neglect me not, with that opinion
That I am touch'd with madness : make not impos-
sible

That which but seems unlike : 'tis not impossible,
But one, the wicked'st caitiff on the ground,
May seem as shy, as grave, as just, as absolute,⁹

⁸ ——— *truth is truth*

To the end of reckoning.] That is, truth has no gradations ; nothing which admits of encrease can be so much what it is, as *truth is truth*. There may be a *strange* thing, and a thing *more strange*, but if a proposition be *true*, there can be none *more true*.

JOHNSON.

⁹ ——— *as shy, as grave, as just, as absolute,*] *As shy* ; as reserved, as abstracted : *as just* ; as nice, as exact : *as absolute* ; as complete in all the round of duty. JOHNSON.

As Angelo; even so may Angelo,
In all his dressings,² characts,³ titles, forms,
Be an arch-villain: believe it, royal prince,
If he be less, he's nothing; but he's more,
Had I more name for badness.

DUKE. By mine honesty,
If she be mad, (as I believe no other,)
Her madness hath the oddest frame of sense,
Such a dependency of thing on thing,
As e'er I heard in madness.⁴

ISAB. O, gracious duke,
Harp not on that; nor do not banish reason
For inequality:⁵ but let your reason serve

² *In all his dressings, &c.*] In all his semblance of virtue, in all his habiliments of office. JOHNSON.

³ ——— *characts,*] i. e. characters. See *Dugdale, Orig. Jurid.* p. 81:—"That he use ne hide, no charme, ne *carecte*."

TYRWHITT.

So, in Gower, *De Confessione Amantis*, B. I:

"With his *carrecte* would him enchaunt."

Again, B. V. fol. 103:

"And read his *carecte* in the wise."

Again, B. VI. fol. 140:

"Through his *carectes* and figures."

Again:

"And his *carecte* as he was taught,

"He rad," &c. STEEVENS.

Charact signifies an inscription. The stat. 1 Edward VI. c. 2. directed the seals of office of every bishop to have "certain *characts* under the king's arms, for the knowledge of the diocese." *Characters* are the letters in which the inscription is written. *Charactery* is the materials of which characters are composed.

"Fairies use flowers for their *charactery*."

Merry Wives of Windsor. BLACKSTONE.

⁴ *As e'er I heard, &c.*] I suppose Shakspeare wrote:

As ne'er I heard in madness. MALONE.

⁵ ——— *do not banish* reason

For inequality:] Let not the high quality of my adversary prejudice you against me. JOHNSON.

To make the truth appear, where it seems hid;
And hide the false, seems true.⁶

DUKE. Many that are not mad,
Have, sure, more lack of reason.—What would you
say?

ISAB. I am the sister of one Claudio,
Condemn'd upon the act of fornication
To lose his head; condemn'd by Angelo:
I, in probation of a sisterhood,
Was sent to by my brother: One Lucio
As then the messenger;—

LUCIO. That's I, an't like your grace:
I came to her from Claudio, and desir'd her
To try her gracious fortune with lord Angelo,
For her poor brother's pardon.

ISAB. That's he, indeed.

DUKE. You were not bid to speak.

LUCIO. No, my good lord;
Nor wish'd to hold my peace.

DUKE. I wish you now then;
Pray you, take note of it: and when you have

Inequality appears to me to mean, in this place, *apparent inconsistency*; and to have no reference to the high rank of Angelo, as Johnson supposes. M. MASON.

I imagine the meaning rather is—*Do not suppose I am mad, because I speak passionately and unequally.* MALONE.

⁶ And hide *the false, seems true.*] And for ever *hide*, i. e. plunge into eternal darkness, the false *one*, i. e. Angelo, who now seems honest. Many other words would have expressed our poet's meaning better than *hide*; but he seems to have chosen it merely for the sake of opposition to the preceding line. Mr. Theobald unnecessarily reads—*Not hide the false*,—which has been followed by the subsequent editors. MALONE.

I do not profess to understand these words; nor can I perceive how the meaning suggested by Mr. Malone is to be deduced from them. STEEVENS.

360 MEASURE FOR MEASURE.

A business for yourself, pray heaven, you then
Be perfect.

LUCIO. I warrant your honour.

DUKE. The warrant's for yourself; take heed to it.

ISAB. This gentleman told somewhat of my tale.

LUCIO. Right.

DUKE. It may be right; but you are in the wrong
To speak before your time.—Proceed.

ISAB. I went
To this pernicious caitiff deputy.

DUKE. That's somewhat madly spoken.

ISAB. Pardon it;
The phrase is to the matter.

DUKE. Mended again: the matter;—Proceed.

ISAB. In brief,—to set the needless process by,
How I persuaded, how I pray'd, and kneel'd,
How he refell'd me,⁷ and how I reply'd;
(For this was of much length,) the vile conclusion
I now begin with grief and shame to utter:
He would not, but by gift of my chaste body
To his concupiscible intemperate lust,⁸
Release my brother; and, after much debatement,
My sisterly remorse⁹ confutes mine honour,

⁷ *How he refell'd me,*] To *refel* is to refute.

“*Refellere et coarguere mendacium.*” Cicero pro Ligario.
Ben Jonson uses the word:

“Friends not to *refel* you,

“Or any way quell you.”

Again, in *The Second Part of Robert Earl of Huntington*, 1601:

“Therefore go on, young Bruce, proceed, *refell*

“The allegation.”

The modern editors changed the word to *repel*. STEEVENS.

⁸ *To his concupiscible, &c.*] Such is the old reading. The
modern editors unauthoritatively substitute *concupiscent*. STEEVENS.

⁹ *My sisterly remorse*—] i. e. *pity*. So, in *King Richard III*:

“And gentle, kind, effeminate *remorse*.” STEEVENS.

And I did yield to him : But the next morn betimes,
His purpose surfeiting,² he sends a warrant
For my poor brother's head.

DUKE. This is most likely !

ISAB. O, that it were as like, as it is true !³

DUKE. By heaven, fond wretch,⁴ thou know'st not
what thou speak'st ;
Or else thou art suborn'd against his honour,
In hateful practice :⁵ First, his integrity
Stands without blemish :—next, it imports no reason,
That with such vehemency he should pursue
Faults proper to himself : if he had so offended,
He would have weigh'd thy brother by himself,

² *His purpose surfeiting,*] Thus the old copy. We might read *forfeiting*, but the former word is too much in the manner of Shakspeare to be rejected. So, in *Othello* :

“ — my hopes not *surfeited* to death.” STEEVENS.

³ *O, that it were as like, as it is true !*] *Like* is not here used for *probable*, but for *seemly*. She catches at the Duke's word, and turns it into another sense ; of which there are a great many examples in Shakspeare, and the writers of that time. WARBURTON.

I do not see why *like* may not stand here for *probable*, or why the lady should not wish, that since her tale is true, it may obtain belief. If Dr. Warburton's explication be right, we should read :

O ! that it were as likely, as 'tis true !

Likely I have never found for *seemly*. JOHNSON.

Though I concur in Dr. Johnson's explanation, I cannot help observing that *likely* is used by Shakspeare himself for *seemly*. So, in *King Henry IV.* Part II. Act III. sc. ii : “ Sir John, they are your *likeliest* men,” STEEVENS.

The meaning, I think, is : O that it had as much of the *appearance*, as it has of the *reality*, of truth ! MALONE.

⁴ — fond wretch,] *Fond* wretch is *foolish* wretch. So, in *Coriolanus*, Act IV. sc. i :

“ 'Tis *fond* to wail inevitable strokes.” STEEVENS.

⁵ *In hateful practice :*] *Practice* was used by the old writers for any unlawful or insidious stratagem. So again :

“ This must needs be *practice*.”

And again :

“ Let me have way to find this *practice* out.” JOHNSON.

And to set on this wretched woman here
Against our substitute!—Let this friar be found.

LUCIO. But yesternight, my lord, she and that friar
I saw them at the prison: a sawcy friar,
A very scurvy fellow.

F. PETER. Blessed be your royal grace!
I have stood by, my lord, and I have heard
Your royal ear abus'd: First, hath this woman
Most wrongfully accus'd your substitute;
Who is as free from touch or soil with her,
As she from one ungot.

DUKE. We did believe no less.
Know you that friar Lodowick, that she speaks of?

F. PETER. I know him for a man divine and holy;
Not scurvy, nor a temporary medler,⁸
As he's reported by this gentleman;
And, on my trust, a man that never yet
Did, as he vouches, misreport your grace.

LUCIO. My lord, most villainously; believe it.

F. PETER. Well, he in time may come to clear
himself;
But at this instant he is sick, my lord,

⁸ — *nor a temporary medler,*] It is hard to know what is meant by a *temporary medler*. In its usual sense, as opposed to *perpetual*, it cannot be used here. It may stand for *temporal*: the sense will then be, *I know him for a holy man, one that meddles not with secular affairs*. It may mean *temporising*: *I know him to be a holy man, one who would not temporise, or take the opportunity of your absence to defame you*. Or we may read:

Not scurvy, nor a tamperer and medler:
not one who would have *tampered* with this woman to make her a false evidence against your deputy. JOHNSON.

Peter here refers to what Lucio had before affirmed concerning Friar Lodowick. Hence it is evident that the phrase "*temporary medler*," was intended to signify *one who introduced himself, as often as he could find opportunity, into other men's concerns*. See the context. HENLEY.

Of a strange fever: Upon his mere request,⁹
 (Being come to knowledge that there was complaint
 Intended 'gainst lord Angelo,) came I hither,
 To speak, as from his mouth, what he doth know
 Is true, and false; and what he with his oath,
 And all probation, will make up full clear,
 Whensoever he's convented.² First, for this woman;
 (To justify this worthy nobleman,
 So vulgarly³ and personally accus'd,)

⁹ — *his mere request,*] i. e. his *absolute request*. So, in *Julius Cæsar*:
 “Some *mere* friends, some honourable Romans.”

Again, in *Othello*:

“The *mere* perdition of the Turkish fleet.” STEEVENS.

² *Whensoever he's convented.*] The first folio reads, *convented*, and this is right: for to *convene* signifies to assemble; but *convent*, to cite, or summons. Yet because *convented* hurts the measure, the Oxford editor sticks to *conven'd*, though it be nonsense, and signifies, *Whenever he is assembled together*. But thus it will be, when the author is thinking of one thing, and his critic of another. The poet was attentive to his sense, and the editor quite throughout his performance, to nothing but the measure; which Shakspeare having entirely neglected, like all the dramatic writers of that age, he has spruced him up with all the exactness of a modern measurer of syllables. This being here taken notice of once for all, shall, for the future, be forgot, as if it had never been.

WARBURTON.

The foregoing account of the measure of Shakspeare, and his contemporaries, ought indeed to be forgotten, because it is untrue.

To *convent* is no uncommon word. So, in *Woman's a Weathercock*, 1612:

“—— left my looks

“Should tell the company *convented* there,” &c.

To *convent* and to *convene* are derived from the same Latin verb, and have exactly the same meaning. STEEVENS.

³ *So vulgarly* —] Meaning either so *grossly*, with such *indecent* of invective, or by so *mean* and inadequate witnesses. JOHNSON.

Vulgarly, I believe, means *publickly*. The *vulgar* are the *common people*. Daniel uses *vulgarly* for *among the common people*:

“—— and which pleases *vulgarly*.” STEEVENS.

Mr. Steevens's interpretation is certainly the true one. So, in *The Comedy of Errors*, Act III. sc. i:

Her shall you hear disproved to her eyes,
Till she herself confess it.

DUKE. Good friar, let's hear it.

[ISABELLA is carried off, guarded; and MARIANA comes forward.]

Do you not smile at this, lord Angelo?—
O heaven! the vanity of wretched fools!—
Give us some seats.—Come, cousin Angelo;
In this I'll be impartial; be you judge
Of your own cause.⁴—Is this the witness, friar?
First, let her show her face;⁵ and, after, speak.

“ A vulgar comment will be made of it;

“ And that supposed by the common rout,—

“ That may,” &c.

Again, in *Twelfth Night*:

“ ——— for 'tis a vulgar proof,

“ That very oft we pity enemies.” MALONE.

⁴ ——— Come, cousin Angelo;

In this I'll be impartial; be you judge

Of your own cause.] Surely, says Mr. Theobald, this duke had

odd notions of impartiality! He reads therefore,—*I will be partial*, and all the editors follow him: even Mr. Heath declares the observation unanswerable. But see the uncertainty of criticism! *impartial* was sometimes used in the sense of *partial*. In the old play of *Sweetnam, the Woman Hater*, Atlanta cries out, when the judges decree against the women:

“ You are *impartial*, and we do appeal

“ From you to judges more indifferent.” FARMER.

So, in Marston's *Antonio and Mellida*, 2d Part, 1602:

“ There's not a beauty lives,

“ Hath that *impartial* predominance

“ O'er my affects, as your enchanting graces.”

Again, in *Romeo and Juliet*, 1597:

“ Cruel, unjust, *impartial* destinies!”

Again:

“ ——— this day, this unjust, *impartial* day.”

In the language of our author's time *im* was frequently used as an augmentative or intensive particle. MALONE.

⁵ ——— her face;] The original copy reads—*your* face. The emendation was made by the editor of the second folio.

MALONE.

366 MEASURE FOR MEASURE.

MARI. Pardon, my lord; I will not show my face,
Until my husband bid me.

DUKE. What, are you married?

MARI. No, my lord.

DUKE. Are you a maid?

MARI. No, my lord.

DUKE. A widow then?

MARI. Neither, my lord.

DUKE. Why, you
Are nothing then:—Neither maid, widow, nor wife?⁶

LUCIO. My lord, she may be a punk; for many
of them are neither maid, widow, nor wife.

DUKE. Silence that fellow: I would, he had some
cause
To prattle for himself.

LUCIO. Well, my lord.

MARI. My lord, I do confess I ne'er was married;
And, I confess, besides, I am no maid:
I have known my husband; yet my husband knows
not,
That ever he knew me.

LUCIO. He was drunk then, my lord; it can be
no better.

DUKE. For the benefit of silence, 'would thou
wert so too.

LUCIO. Well, my lord.

DUKE. This is no witness for lord Angelo.

MARI. Now I come to't, my lord:
She, that accuses him of fornication,

⁶ *Neither maid, widow, nor wife?*] This is a proverbial phrase,
to be found in Ray's Collection. STEEVENS.

In self-same manner doth accuse my husband ;
And charges him, my lord, with such a time,
When I'll depose I had him in mine arms,
With all the effect of love.

ANG. Charges she more than me?

MARI. Not that I know.

DUKE. No? you say, your husband.

MARI. Why, just, my lord, and that is Angelo,
Who thinks, he knows, that he ne'er knew my body,
But knows, he thinks, that he knows Isabel's.

ANG. This is a strange abuse:⁷—Let's see thy face.

MARI. My husband bids me; now I will unmask.
[Unveiling.

This is that face, thou cruel Angelo,
Which, once thou swor'st, was worth the looking on:
This is the hand, which, with a vow'd contract,
Was fast belock'd in thine: this is the body
That took away the match from Isabel,
And did supply thee at thy garden-house,⁸
In her imagin'd person.

⁷ *This is a strange abuse:] Abuse stands in this place for deception or puzzle. So, in Macbeth:*

“ — my strange and self abuse,”
means, *this strange deception of myself.* JOHNSON.

⁸ *And did supply thee at thy garden-house,]* A garden-house in the time of our author was usually appropriated to purposes of intrigue. So, in *SKIALETHIA, or a shadow of truth, in certain Epigrams and Satyres*, 1598:

“ Who, coming from the CURTAIN, sneaketh in

“ To some old garden noted house for sin.”

Again, in *The London Prodigal*, a comedy, 1605: “ Sweet lady, if you have any friend, or garden-house, where you may employ a poor gentleman as your friend, I am yours to command in all secret service.” MALONE.

See also an extract from *Stubbes's Anatomie of Abuses*, 4to, 1597, p. 57; quoted in Vol. V. of *Dodsley's Old Plays*, edit. 1780, p. 74.
REED.

368 MEASURE FOR MEASURE.

DUKE. Know you this woman?

LUCIO. Carnally, she says.

DUKE. Sirrah, no more.

LUCIO. Enough, my lord.

ANG. My lord, I must confess, I know this woman;
And, five years since, there was some speech of marriage

Betwixt myself and her: which was broke off,
Partly, for that her promised proportions
Came short of composition;⁹ but, in chief,
For that her reputation was disvalued
In levity: since which time, of five years,
I never spake with her, saw her, nor heard from her,
Upon my faith and honour.

MARI. Noble prince,
As there comes light from heaven, and words from
breath,

As there is sense in truth, and truth in virtue,
I am affianc'd this man's wife, as strongly
As words could make up vows: and, my good lord,
But Tuesday night last gone, in his garden-house,
He knew me as a wife: As this is true,
Let me in safety raise me from my knees;
Or else for ever be confixed here,
A marble monument!

ANG. I did but smile till now;
Now, good my lord, give me the scope of justice;
My patience here is touch'd: I do perceive,
These poor informal women² are no more

⁹ — her promised proportions

Came short of composition;] Her fortune, which was promised proportionate to mine, fell short of the composition, that is, contract or bargain. JOHNSON.

² These poor informal women—] Informal signifies out of their senses. In *The Comedy of Errors*, we meet with these lines:

But instruments of some more mightier member,
That sets them on: Let me have way, my lord,
To find this practice out.

DUKE. Ay, with my heart;
And punish them unto your height of pleasure.—
Thou foolish friar; and thou pernicious woman,
Compact with her that's gone! think'st thou, thy
oaths,
Though they would swear down each particular
saint,³
Were testimonies against his worth and credit,
That's seal'd in approbation?⁴—You, lord Escalus,
Sit with my cousin; lend him your kind pains
To find out this abuse, whence 'tis deriv'd.—
There is another friar that set them on;
Let him be sent for.

F. PETER. Would he were here, my lord; for he,
indeed,
Hath set the women on to this complaint:

“ — I will not let him stir,
“ Till I have us'd the approved means I have,
“ With wholesome syrups, drugs, and holy prayers,
“ To make of him a *formal* man again.”

Formal, in this passage, evidently signifies *in his senses*. The lines are spoken of Antipholus of Syracuse, who is behaving like a mad-man. Again, in *Antony and Cleopatra*:

“ Thou shouldst come like a fury crown'd with snakes,
“ Not like a *formal* man.” STEEVENS.

³ *Though they would swear down each particular saint,*] So, in *Antony and Cleopatra*, Act I. sc. iii:

“ Though you in swearing shake the throned gods.”
STEEVENS.

⁴ *That's seal'd in approbation?*] When any thing subject to counterfeits is tried by the proper officers and approved, a stamp or *seal* is put upon it, as among us on plate, weights, and measures. So the Duke says, that Angelo's faith has been tried, *approved*, and *seal'd* in testimony of that *approbation*, and, like other things so *sealed*, is no more to be called in question. JOHNSON.

Your provost knows the place where he abides,
And he may fetch him.

DUKE. Go, do it instantly.— [Exit Provost.
And you, my noble and well-warranted cousin,
Whom it concerns to hear this matter forth,⁴
Do with your injuries as seems you best,
In any chastisement: I for a while
Will leave you; but stir not you, till you have well
Determined upon these slanderers.

ESCAL. My lord, we'll do it thoroughly.— [Exit.
DUKE.] Signior Lucio, did not you say, you knew
that friar Lodowick to be a dishonest person?

LUCIO. *Cucullus non facit monachum*: honest in nothing, but in his clothes; and one that hath spoke most villainous speeches of the duke.

ESCAL. We shall entreat you to abide here till he come, and enforce them against him: we shall find this friar a notable fellow.

LUCIO. As any in Vienna, on my word.

ESCAL. Call that same Isabel here once again; [To an Attendant.] I would speak with her: Pray you, my lord, give me leave to question; you shall see how I'll handle her.

LUCIO. Not better than he, by her own report.

ESCAL. Say you?

LUCIO. Marry, sir, I think, if you handled her privately, she would sooner confess; perchance, publickly she'll be ashamed.

Re-enter Officers, with ISABELLA; the DUKE, in the
Friar's habit, and Provost.

ESCAL. I will go darkly to work with her.

⁴ ——— to hear this matter forth,] To hear it to the end; to search it to the bottom. JOHNSON.

LUCIO. That's the way; for women are light at midnight.⁵

ESCAL. Come on, mistress; [*To ISABELLA.*] here's a gentlewoman denies all that you have said.

LUCIO. My lord, here comes the rascal I spoke of; here with the provost.

ESCAL. In very good time:—speak not you to him, till we call upon you.

LUCIO. Mum.

ESCAL. Come, sir: Did you set these women on to slander lord Angelo? they have confess'd you did.

DUKE. 'Tis false.

ESCAL. How! know you where you are?

DUKE. Respect to your great place! and let the devil

Be sometime honour'd for his burning throne:⁶—Where is the duke? 'tis he should hear me speak.

ESCAL. The duke's in us; and we will hear you speak:

Look, you speak justly.

DUKE. Boldly, at least:—But, O, poor souls, Come you to seek the lamb here of the fox? Good night to your redress. Is the duke gone?

⁵ — *are light at midnight.*] This is one of the words on which Shakspeare chiefly delights to quibble. Thus, Portia in *The Merchant of Venice*, Act V. sc. i:

“Let me give *light*, but let me not be *light*.” STEEVENS.

⁶ *Respect to your great place! and let the devil, &c.*] I suspect that a line preceding this has been lost. MALONE.

I suspect no omission. *Great place* has reference to the preceding question—“know you *where* you are?”

Shakspeare was a reader of Philemon Holland's translation of Pliny; and in the fifth book and eighth chapter, might have met with his next idea: “The *Augylæ* do no *worship* to any but to the *devils* beneath.” STEEVENS.

Then is your cause gone too. The duke's unjust,
Thus to retort your manifest appeal,⁷
And put your trial in the villain's mouth,
Which here you come to accuse.

LUCIO. This is the rascal; this is he I spoke of.

ESCAL. Why, thou unreverend and unhallow'd
friar!

Is't not enough, thou hast suborn'd these women
To accuse this worthy man; but, in foul mouth,
And in the witness of his proper ear,
To call him villain?

And then to glance from him to the duke himself;
To tax him with injustice?—Take him hence;
To the rack with him:—We'll touze you joint by
joint,

But we will know this purpose:⁸—What! unjust?

DUKE. Be not so hot; the duke
Dare no more stretch this finger of mine, than he
Dare rack his own; his subject am I not,
Nor here provincial:⁹ My business in this state

⁷ ——— to retort your manifest appeal,] To refer back to Angelo the cause in which you *appealed* from Angelo to the Duke.

JOHNSON.

⁸ ——— this purpose:] The old copy has—*his* purpose. The emendation was made by Sir T. Hanmer. I believe the passage has been corrected in the wrong place; and would read:

——— We'll touze him joint by joint,

But we will know his purpose. MALONE.

⁹ Nor here provincial:] Nor here *accountable*. The meaning seems to be, I am not one of his natural subjects, nor of any dependent province. JOHNSON.

The different orders of monks have a chief, who is called the General of the order; and they have also superiors, subordinate to the general, in the several provinces through which the order may be dispersed. The Friar therefore means to say, that the Duke dares not touch a finger of his, for he could not punish him by his own authority, as he was not his subject, nor through that of the superior, as he was not of that province. M. MASON.

Made me a looker-on here in Vienna,
Where I have seen corruption boil and bubble,
Till it o'er-run the stew:² laws, for all faults;
But faults so countenanc'd, that the strong statutes
Stand like the forfeits in a barber's shop,³
As much in mock as mark.

² ——— boil and bubble,

Till it o'er-run the stew:] I fear that, in the present instance, our author's metaphor is from the kitchen. So, in *Macbeth*:

“Like a hell-broth, boil and bubble.” STEEVENS.

³ *Stand like the forfeits in a barber's shop,]* Barbers' shops were, at all times, the resort of idle people:

“*Tonstrina erat quædam: hic solebamus ferè*

“*Plerumque eam opperiri*” —.

which Donatus calls *apta sedes otiosis*. Formerly with us, the better sort of people went to the barber's shop to be trimmed; who then practised the under parts of surgery: so that he had occasion for numerous instruments, which lay there ready for use; and the idle people, with whom his shop was generally crowded, would be perpetually handling and misusing them. To remedy which, I suppose there was placed up against the wall a table of forfeitures, adapted to every offence of this kind; which, it is not likely, would long preserve its authority. WARBURTON.

This explanation may serve till a better is discovered. But whoever has seen the instruments of a surgeon, knows that they may be very easily kept out of improper hands in a very small box, or in his pocket. JOHNSON.

It was formerly part of a *barber's* occupation to *pick the teeth and ears*. So, in the old play of *Herod and Antipater*, 1622, *Tryphon the barber*, enters with a case of instruments, to each of which he addresses himself separately:

“Toothpick, dear toothpick; earpick, both of you

“Have been her sweet companions!—” &c.

I have conversed with several people who had repeatedly read the list of forfeits alluded to by Shakspeare, but have failed in my endeavours to procure a copy of it. The metrical one, published by the late Dr. Kenrick, was a forgery. STEEVENS.

I believe Dr. Warburton's explanation in the main to be right, only that instead of surgical instruments, the barber's prohibited implements were principally his razors; his whole stock of which, from the number and impatience of his customers on a Saturday night or a market morning, being necessarily laid out for use, were

ESCAL. Slander to the state! Away with him to prison.

ANG. What can you vouch against him, signior Lucio?

Is this the man, that you did tell us of?

LUCIO. 'Tis he, my lord. Come hither, good-man bald-pate: Do you know me?

DUKE. I remember you, sir, by the sound of your voice: I met you at the prison, in the absence of the duke.

LUCIO. O, did you so? And do you remember what you said of the duke?

DUKE. Most notably, sir.

LUCIO. Do you so, sir? And was the duke a flesh-monger, a fool, and a coward,³ as you then reported him to be?

DUKE. You must, sir, change persons with me, ere you make that my report: you, indeed, spoke so of him; and much more, much worse.

LUCIO. O thou damnable fellow! Did not I pluck thee by the nose, for thy speeches?

DUKE. I protest, I love the duke, as I love myself.

exposed to the idle fingers of the bye-standers, in waiting for succession to the chair.

These forfeits were as much in *mock* as *mark*, both because the barber had no authority of himself to enforce them, and also as they were of a ludicrous nature. I perfectly remember to have seen them in Devonshire (printed like King Charles's Rules,) though I cannot recollect their contents. HENLEY.

³ ——— and a coward,] So again, afterwards:

You, sirrah, that know me for a fool, a coward,

One all of luxury——.

But Lucio had not, in the former conversation, mentioned *cowardice* among the faults of the Duke.—Such failures of memory are incident to writers more diligent than this poet. JOHNSON.

ANG. Hark! how the villain would close now, after his treasonable abuses.

ESCAL. Such a fellow is not to be talk'd withal:—Away with him to prison:—Where is the provost?—Away with him to prison; lay bolts enough upon him: let him speak no more:—Away with those giglots too,⁴ and with the other confederate companion. [*The Provost lays hands on the DUKE.*]

DUKE. Stay, fir; stay a while.

ANG. What! resists he? Help him, Lucio.

LUCIO. Come, fir; come, fir; come, fir; foh, fir: Why, you bald-pated, lying rascal! you must be hooded, must you? Show your knave's visage, with a pox to you! show your sheep-biting face, and be hang'd an hour! Will't not off?⁵

[*Pulls off the friar's hood, and discovers the DUKE.*]

⁴ ——— *those giglots too,*] A *giglot* is a wanton wench. So, in *K. Henry VI. P. I.*:

“ ——— young Talbot was not born

“ To be the pillage of a *giglot* wench.” STEEVENS.

⁵ ——— *Show your sheep-biting face, and be hang'd an hour! Will't not off?*] This is intended to be the common language of vulgar indignation. Our phrase on such occasions is simply: *show your sheep-biting face and be hanged.* The words *an hour* have no particular use here, nor are authorised by custom. I suppose it was written thus: *show your sheep-biting face, and be hanged—an how? will't not off?* In the midland counties, upon any unexpected obstruction or resistance, it is common to exclaim *an' how?*

JOHNSON.

Dr. Johnson's alteration is wrong. In *The Alchemist* we meet with “a man that has been *strangled an hour.*”

“What, Piper, ho! *be hang'd a-while,*” is a line of an old madrigal. FARMER.

A similar expression is found in Ben Jonson's *Bartholomew Fair*, 1614:

“Leave the bottle behind you, and be *curst a-while.*”

MALONE.

Dr. Johnson is much too positive in asserting “that the words *an hour* have no particular use here, nor are authorised by custom,”

376 MEASURE FOR MEASURE.

DUKE. Thou art the first knave, that e'er made
a duke.—

First, Provost, let me bail these gentle three:—
Sneak not away, fir; [*To LUCIO.*] for the friar and
you

Must have a word anon:—lay hold on him.

LUCIO. This may prove worse than hanging.

DUKE. What you have spoke, I pardon; sit you
down.— [*To ESCALUS.*

We'll borrow place of him:—Sir, by your leave:

[*To ANGELO.*

Hast thou or word, or wit, or impudence,
That yet can do thee office?⁵ If thou hast,
Rely upon it till my tale be heard,
And hold no longer out.

ANG. O my dread lord,
I should be guiltier than my guiltiness,
To think I can be undiscernable,
When I perceive, your grace, like power divine,
Hath look'd upon my passes:⁶ Then, good prince,
No longer session hold upon my shame,
But let my trial be mine own confession;
Immediate sentence then, and sequent death,
Is all the grace I beg.

as Dr. Farmer has well proved. The poet evidently refers to the ancient mode of punishing by collistrigium, or the original pillory, made like that part of the pillory at present which receives the neck, only it was placed horizontally, so that the culprit hung suspended in it by his chin, and the back of his head. A distinct account of it may be found, if I mistake not, in Mr. Barrington's *Observations on the Statutes*. HENLEY.

⁵ ——— *can do thee office?*] i. e. do thee service. STEEVENS.

⁶ ——— *my passes:*] i. e. what has past in my administration. “Not so; (says the *Edinburgh Magazine*, Nov. 1786.) *Passes* means here *artful devices, deceitful contrivances*. *Tours de passe-passe*, in French, are tricks of jugglery.” STEEVENS.

DUKE. Come hither, Mariana:—
Say, wast thou e'er contracted to this woman?

ANG. I was, my lord.

DUKE. Go take her hence, and marry her instantly.—

Do you the office, friar; which consummate,⁷
Return him here again:—Go with him, Provost.

[*Exeunt ANGELO, MARIANA, PETER, and Provost.*]

ESCAL. My lord, I am more amaz'd at his dishonour,
Than at the strangeness of it.

DUKE. Come hither, Isabel:
Your friar is now your prince: As I was then
Advertising, and holy⁸ to your business,
Not changing heart with habit, I am still
Attorney'd at your service.

ISAB. O, give me pardon,
That I, your vassal, have employ'd and pain'd
Your unknown sovereignty.

DUKE. You are pardon'd, Isabel:
And now, dear maid, be you as free to us.⁹
Your brother's death, I know, sits at your heart;
And you may marvel, why I obscur'd myself,
Labouring to save his life; and would not rather
Make rash remonstrance of my hidden power,²
Than let him so be lost: O, most kind maid,
It was the swift celerity of his death,
Which I did think with flower foot came on,

⁷ — *which consummate,*] i. e. which *being* consummated. MALONE.

⁸ *Advertising, and holy—*] Attentive and faithful. JOHNSON.

⁹ — *be you as free to us.*] Be as *generous* to us; pardon us as we have pardoned you. JOHNSON.

² *Make rash remonstrance of my hidden power,*] That is, a premature discovery of it. M. MASON.

That brain'd my purpose:² But, peace be with him!
 That life is better life, past fearing death,
 Than that which lives to fear: make it your com-
 fort,
 So happy is your brother.

Re-enter ANGELO, MARIANA, PETER, and Provost.

ISAB. I do, my lord.

DUKE. For this new-married man, approaching
 here,

Whose salt imagination yet hath wrong'd
 Your well-defended honour, you must pardon
 For Mariana's sake: but as he adjudg'd your brother,
 (Being criminal, in double violation
 Of sacred chastity, and of promise-breach,³
 Thereon dependant, for your brother's life,)
 The very mercy of the law cries out
 Most audible, even from his proper tongue,⁴
An Angelo for Claudio, death for death.
 Haste still pays haste, and leisure answers leisure;

² *That brain'd my purpose:*] We now use in conversation a like phrase: *This it was that knocked my design on the head.* Dr. Warburton reads:

— baned my purpose. JOHNSON.

³ — and of promise-breach,] Our author ought to have written—"in double violation of sacred chastity, and of promise," instead of—*promise-breach*. Sir T. Hanmer reads—and *in* promise-breach; but change is certainly here improper, Shakspeare having many similar inaccuracies. *Double* indeed may refer to Angelo's conduct to Mariana and Isabel; yet still some difficulty will remain: for then he will be said to be "*criminal* [instead of *guilty*] of promise-breach." MALONE.

⁴ — even from his proper tongue,] Even from Angelo's own tongue. So, above:

"In the witness of his proper ear

"To call him villain." JOHNSON.

Like doth quit like, and *Measure still for Measure*.⁵
Then, Angelo, thy fault's thus manifested;
Which though thou would'st deny, denies thee van-
tage:⁶

We do condemn thee to the very block
Where Claudio stoop'd to death, and with like
haste;—
Away with him.

MARI. O, my most gracious lord,
I hope you will not mock me with a husband!

DUKE. It is your husband mock'd you with a
husband:

Consenting to the safeguard of your honour,
I thought your marriage fit; else imputation,
For that he knew you, might reproach your life,
And choke your good to come: for his possessions,
Although by confiscation they are ours,⁷

⁵ ——— *Measure still for Measure*.] So, in the Third Part of *K. Henry VI*:

“*Measure for Measure* must be answered.” STEEVENS.

Shakspeare might have remembered these lines in *A Warning for faire Women*, a tragedy, 1599 (but apparently written some years before):

“The trial now remains, as shall conclude

“*Measure for Measure*, and lost blood for blood.” MALONE.

⁶ ——— *denies thee vantage*.] Takes from thee all opportunity,
all expedient of denial. WARBURTON.

Which though thou would'st deny, denies thee vantage.] The denial
of which will avail thee nothing. So, in *The Winter's Tale*:

“Which to deny, concerns more than avails.” MALONE.

⁷ *Although by confiscation they are ours*.] This reading was furnished by the editor of the second folio. The original copy has *confutation*, which may be right:—by his being confuted, or proved guilty of the fact which he had denied. This however being rather harsh, I have followed all the modern editors in adopting the emendation that has been made. MALONE.

I cannot think it even *possible* that *confutation* should be the true reading. But the value of the second folio, it seems, must on all occasions be disputed. STEEVENS.

380 MEASURE FOR MEASURE.

We do instate and widow you withal,
To buy you a better husband.

MARI. O, my dear lord,
I crave no other, nor no better man.

DUKE. Never crave him; we are definitive.

MARI. Gentle, my liege,— [Kneeling.

DUKE. You do but lose your labour;
Away with him to death.—Now, fir, [To LUCIO.]
to you.

MARI. O, my good lord!—Sweet Isabel, take my
part;
Lend me your knees, and all my life to come
I'll lend you, all my life to do you service.

DUKE. Against all sense you do importune her:⁸
Should she kneel down, in mercy of this fact,
Her brother's ghost his paved bed would break,
And take her hence in horror.

MARI. Isabel,
Sweet Isabel, do yet but kneel by me;
Hold up your hands, say nothing, I'll speak all.
They say, best men are moulded out of faults;
And, for the most, become much more the better
For being a little bad: so may my husband.
O, Isabel! will you not lend a knee?

DUKE. He dies for Claudio's death.

ISAB. Most bounteous fir, [Kneeling.
Look, if it please you, on this man condemn'd,

⁸ *Against all sense you do importune her:*] The meaning required is, against all reason and natural affection; Shakspeare, therefore, judiciously uses a single word that implies both; *sense* signifying both reason and affection. JOHNSON.

The same expression occurs in *The Tempest*, Act II:

“ You cram these words into my ears, against

“ The stomach of my *sense*.” STEEVENS.

As if my brother liv'd: I partly think,
A due sincerity govern'd his deeds,
Till he did look on me;⁹ since it is so,
Let him not die: My brother had but justice,
In that he did the thing for which he died:
For Angelo,
His act did not o'ertake his bad intent;²
And must be buried but as an intent
That perish'd by the way:³ thoughts are no subjects;
Intent but merely thoughts.

⁹ *Till he did look on me;*] The Duke has justly observed, that Isabel is importuned against all sense to solicit for Angelo, yet here against all sense she solicits for him. Her argument is extraordinary:

*A due sincerity govern'd his deeds
Till he did look on me: since it is so,
Let him not die.*

That Angelo had committed all the crimes charged against him, as far as he could commit them, is evident. The only *intent* which his act did not overtake, was the defilement of Isabel. Of this Angelo was only intentionally guilty.

Angelo's crimes were such, as must sufficiently justify punishment, whether its end be to secure the innocent from wrong, or to deter guilt by example; and I believe every reader feels some indignation when he finds him spared. From what extenuation of his crime, can Isabel, who yet supposes her brother dead, form any plea in his favour? *Since he was good till he looked on me, let him not die.* I am afraid our varlet poet intended to inculcate, that women think ill of nothing that raises the credit of their beauty, and are ready, however virtuous, to pardon any act which they think incited by their own charms. JOHNSON.

It is evident that Isabella condescends to Mariana's importunate solicitation, with great reluctance. Bad as her argument might be, it is the best that the guilt of Angelo would admit. The sacrifice that she makes of her revenge to her friendship, scarcely merits to be considered in so harsh a light. RITSON.

² *His act did not o'ertake his bad intent;*] So, in *Macbeth*:

“The flighty purpose never is o'ertook,
“Unless the deed go with it.” STEEVENS.

³ ——— buried but as an intent

That perish'd by the way;] i. e. like the traveller, who dies on his journey, is obscurely interred, and thought of no more:

Illum expirantem——

Obliti ignoto camporum in pulvere linquunt. STEEVENS.

MARI. Merely, my lord.

DUKE. Your suit's unprofitable; stand up, I say.—
I have bethought me of another fault:—
Provost, how came it, Claudio was beheaded
At an unusual hour?

PROV. It was commanded so.

DUKE. Had you a special warrant for the deed?

PROV. No, my good lord; it was by private mes-
sage.

DUKE. For which I do discharge you of your
office:
Give up your keys.

PROV. Pardon me, noble lord:
I thought it was a fault, but knew it not;
Yet did repent me, after more advice:³
For testimony whereof, one in the prison,
That should by private order else have died,
I have reserv'd alive.

DUKE. What's he?

PROV. His name is Barnardine.

DUKE. I would thou had'st done so by Claudio.—
Go, fetch him hither; let me look upon him.

[Exit Provost.]

ESCAL. I am sorry, one so learned and so wise
As you, lord Angelo, have still appear'd,
Should slip so grossly, both in the heat of blood,
And lack of temper'd judgement afterward.

ANG. I am sorry, that such sorrow I procure:
And so deep sticks it in my penitent heart,
That I crave death more willingly than mercy;
'Tis my deserving, and I do entreat it.

³ ——— after more advice:] i. e. after more mature consideration.
So, in *Titus Andronicus*:

“The Greeks, upon advice, did bury Ajax.” STEEVENS.

Re-enter Provost, BARNARDINE, CLAUDIO, and JULIET.

DUKE. Which is that Barnardine?

PROV.

This, my lord.

DUKE. There was a friar told me of this man;—
Sirrah, thou art said to have a stubborn soul,
That apprehends no further than this world,
And squar'st thy life according. Thou'rt condemn'd;

But, for those earthly faults,⁴ I quit them all;
And pray thee, take this mercy to provide
For better times to come:—Friar, advise him;
I leave him to your hand.—What muffled fellow's that?

PROV. This is another prisoner, that I sav'd,
That should have died when Claudio lost his head;
As like almost to Claudio, as himself.

[Unmuffles CLAUDIO,

DUKE. If he be like your brother, [To ISABELLA.]
for his sake

Is he pardon'd; And, for your lovely sake,
Give me your hand, and say you will be mine,
He is my brother too: But fitter time for that.
By this, lord Angelo perceives he's safe;⁵
Methinks, I see a quick'ning in his eye:—
Well, Angelo, your evil quits you well;⁶

⁴ ——— *for those earthly faults,*] Thy faults, so far as they are punishable on earth, so far as they are cognisable by temporal power, I forgive. JOHNSON.

⁵ ——— *perceives he's safe;*] It is somewhat strange that Isabel is not made to express either gratitude, wonder, or joy, at the sight of her brother. JOHNSON.

⁶ ——— *your evil quits you well:*] Quits you, recompenses, requites you. JOHNSON.

Look that you love your wife;⁷ her worth, worth yours.⁸—

I find an apt remission in myself:

And yet here's one in place I cannot pardon;⁹—

You, firrah, [*To Lucio.*] that knew me for a fool,
a coward,

One all of luxury,² an afs, a madman;

Wherein have I so deserved of you,

That you extol me thus?

LUCIO. 'Faith, my lord, I spoke it but according to the trick:³ If you will hang me for it, you may,

⁷ *Look, that you love your wife;*] So, in *Promos*, &c.

“Be loving to good Cassandra, thy wife.” STEEVENS.

⁸ — *her worth, worth yours.*] Sir T. Hanmer reads,

Her worth works yours.

This reading is adopted by Dr. Warburton, but for what reason? How does her *worth work Angelo's worth*? it has only contributed to *work* his pardon. The words are, as they are too frequently, an affected gingle; but the sense is plain. *Her worth, worth yours*; that is, her value is equal to your value, the match is not unworthy of you. JOHNSON.

⁹ — *here's one in place I cannot pardon;*] The Duke only means to frighten *Lucio*, whose final sentence is to marry the woman whom he had wronged, on which all his other punishments are remitted. STEEVENS.

² *One all of luxury,*] *Luxury* means *incontinence*. So, in *King Lear*:

“To't, *luxury*, pellmell, for I lack soldiers.” STEEVENS.

³ — *according to the trick:*] To my custom, my habitual practice. JOHNSON.

Lucio does not say *my* trick, but *the* trick; nor does he mean to excuse himself by saying that he spoke according to his usual practice, for that would be an aggravation to his guilt, but according to *the* trick and practice of the times. It was probably then the practice, as it is at this day, for the dissipated and profligate, to ridicule and slander persons in high station, or of superior virtue. M. MASON.

According to the *trick*, is, according to the fashion of thoughtless youth. So, in *Love's Labour's Lost*: “—yet I have a *trick* of

but I had rather it would please you, I might be whip'd.

DUKE. Whip'd first, fir, and hang'd after.—
Proclaim it, provost, round about the city;
If any woman's wrong'd by this lewd fellow,
(As I have heard him swear himself, there's one
Whom he begot with child,) let her appear,
And he shall marry her: the nuptial finish'd,
Let him be whip'd and hang'd.

LUCIO. I beseech your highness, do not marry me
to a whore! Your highness said even now, I made
you a duke; good my lord, do not recompence me,
in making me a cuckold.

DUKE. Upon mine honour, thou shalt marry her.
Thy slanders I forgive; and therewithal
Remit thy other forfeits:—Take him to prison:
And see our pleasure herein executed.

LUCIO. Marrying a punk, my lord, is pressing to
death, whipping, and hanging.

DUKE. Sland'ring a prince deserves it.—
She, Claudio, that you wrong'd, look you restore.—
Joy to you, Mariana!—love her, Angelo;
I have confess'd her, and I know her virtue.—

the old rage." Again, in a collection of epigrams, entitled *Wit's
Bedlam*, printed about the year 1615:

"Carnus calls lechery a *trick* of youth;

"So he grows old; but this trick hurts his growth."

MALONE.

4 — thy other forfeits:] Thy other punishments.

JOHNSON.

To *forfeit* anciently signified to *commit a carnal offence*. So, in *The
History of Helyas, Knight of the Swanne*, b. l. no date: "— to
affirme by an untrue knight, that the noble queen Beatrice had
forfayted with a dogge." Again, in the 12th Pageant of the
Coventry Collection of Mysteries, the Virgin Mary tells Joseph:

"I dede nevyr *forfete* with man I wys."

MS. Cott. Vesp. D. viii. STEEVENS.

386 MEASURE FOR MEASURE.

Thanks, good friend Escalus, for thy much goodness: ⁵

There's more behind, that is more grate. ⁶—

Thanks, Provost, for thy care, and secrecy;

We shall employ thee in a worthier place:—

Forgive him, Angelo, that brought you home

⁵ *Thanks, good friend Escalus, for thy much goodness:]* I have always thought that there is great confusion in this concluding speech. If my criticism would not be censured as too licentious, I should regulate it thus:

Thanks, good friend Escalus, for thy much goodness,

Thanks, Provost, for thy care and secrecy;

We shall employ thee in a worthier place.

Forgive him, Angelo, that brought you home

The head of Ragozine for Claudio's.

Ang. The offence pardons itself.

Duke. There's more behind

That is more grate. Dear Isabel,

I have a motion, &c. JOHNSON.

⁶ — *that is more grate.]* i. e. *to be more rejoiced in;* meaning, I suppose, that there is another world, where he will find yet greater reason to rejoice in consequence of his upright ministry. *Escalus* is represented as an ancient nobleman, who, in conjunction with *Angelo*, had reached the highest office of the state. He therefore could not be sufficiently rewarded here; but is necessarily referred to a future and more exalted recompense.

STEEVENS.

I cannot approve of Steevens's explanation of this passage, which is very far-fetched indeed. The Duke gives *Escalus* thanks for his much goodness, but tells him that he had some other reward in store for him, more acceptable than thanks; which agrees with what he said before, in the beginning of this act:

“ — we hear

“ Such goodness of your justice, that our soul

“ Cannot but yield you forth to public thanks,

“ *Fore-running more requital.*” M. MASON.

Heywood also in his *Apology for Actors*, 1612, uses *to grate*, in the sense of *to reward*. “I could not chuse but *grate* your honest endeavours with this remembrance.” MALONE.

Mr. M. Mason's explanation may be right; but he forgets that the speech he brings in support of it, was delivered before the denouement of the scene, and was, at that moment, as much addressed to *Angelo* as to *Escalus*; and for *Angelo* the Duke had cer-

The head of Ragozine for Claudio's;
 The offence pardons itself.—Dear Isabel,
 I have a motion much imports your good;
 Whereto if you'll a willing ear incline,
 What's mine is yours, and what is yours is mine:—
 So, bring us to our palace; where we'll show
 What's yet behind, that's meet you all should know.

[*Exeunt.*]

tairly no reward or honours, in store.—Besides, I cannot but regard the word—*requital* as an interpolation, because it destroys the measure, without improvement of the sense. “Fore-running more,” therefore, would only signify—*preceding further thanks*. STEEVENS.

I cannot help taking notice with how much judgement Shakspeare has given turns to this story from what he found it in Cynthio Giraldi's novel. In the first place, the brother is there actually executed, and the governour sends his head in a bravado to the sister, after he had debauched her on promise of marriage: a circumstance of too much horror and villainy for the stage. And, in the next place, the sister afterwards is, to folder up her disgrace, married to the governour, and begs his life of the emperor, though he had unjustly been the death of her brother. Both which absurdities the poet has avoided by the episode of Mariana, a creature purely of his own invention. The Duke's remaining incognito at home to supervise the conduct of his deputy, is also entirely our author's fiction.

This story was attempted for the scene before our author was fourteen years old, by one George Whetstone, in *Two Comical Discourses*, as they are called, containing the right excellent and famous history of Promos and Cassandra, printed with the black letter, 1578. The author going that year with Sir Humphrey Gilbert to Norimbega, left them with his friends to publish.

THEOBALD.

The novel of Cynthio Giraldi, from which Shakspeare is supposed to have borrowed this fable, may be read in *Shakspeare illustrated*, elegantly translated, with remarks which will assist the enquirer to discover how much absurdity Shakspeare has admitted or avoided.

I cannot but suspect that some other had new-modelled the novel of Cynthio, or written a story which in some particulars resembled it, and that Cynthio was not the author whom Shakspeare immediately followed. The Emperor in Cynthio is named Maximine; the Duke, in Shakspeare's enumeration of the persons of the drama, is called Vincentio. This appears a very slight remark; but since

the Duke has no name in the play, nor is ever mentioned but by his title, why should he be called Vincentio among the *persons*, but because the name was copied from the story, and placed superfluously at the head of the list by the mere habit of transcription? It is therefore likely that there was then a story of Vincentio Duke of Vienna, different from that of Maximine Emperor of the Romans.

Of this play the light or comic part is very natural and pleasing, but the grave scenes, if a few passages be excepted, have more labour than elegance. The plot is rather intricate than artful. The time of the action is indefinite; some time, we know not how much, must have elapsed between the recess of the Duke and the imprisonment of Claudio; for he must have learned the story of Mariana in his disguise, or he delegated his power to a man already known to be corrupted. The unities of action and place are sufficiently preserved. JOHNSON.

The duke probably had learnt the story of Mariana in some of his former retirements, "having ever loved the life removed." (Page 203) "And he had a suspicion that Angelo was but a *seemer*, (page 207) and therefore he stays to watch him." BLACKSTONE.

The Fable of Whetstone's *Promos and Cassandra*, 1578.

"The Argument of the whole *History*."

"In the cyttie of *Julio* (sometimes under the dominion of *Corvinus* kynge of *Hungarie* and *Bobemia*,) there was a law, that what man so ever committed adultery should lose his head, and the woman offender should weare some disguised apparel, during her life, to make her infamously noted. This severe lawe, by the favour of some mercifull magistrate, became little regarded, untill the time of lord *Promos*' auctority; who convicting a young gentleman named *Andrugio* of incontineney, condemned both him and his minion to the execution of this statute. *Andrugio* had a very virtuous and beautiful gentlewoman to his sister, named *Cassandra*: *Cassandra*, to enlarge her brother's life, submitted an humble petition to the lord *Promos*: *Promos* regarding her good behaviours, and fantasying her great beawtie, was much delighted with the sweete order of her talke; and doying good, that evill might come thereof, for a time he repyved her brother: but wicked man, touning his liking into unlawfull lust, he set downe the spoile of her honour, raunsome for her brother's life: chaste *Cassandra*, abhorring both him and his fute, by no perswasion would yeald to this raunsome. But in fine, wonne by the importunitye of hir brother (pleading for life), upon these conditions she agreed to *Promos*. First, that he should pardon her brother,

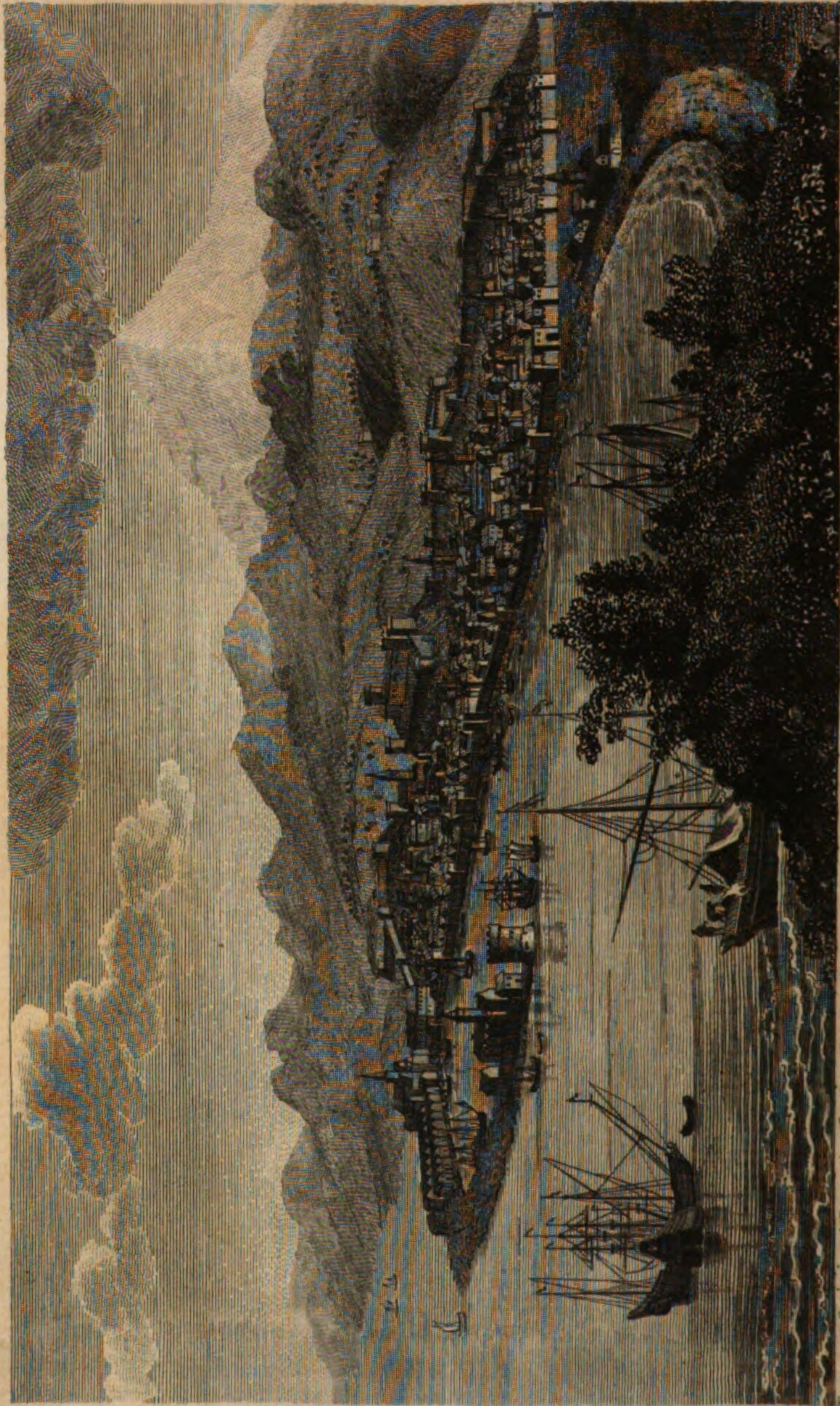
and after marry her. *Promos*, as feareles in promisse, as carelesse in performance, with sollemne vowe sygned her conditions; but worse then any infydell, his will satisfi'd, he performed neither the one nor the other: for to keepe his auctorite unspotted with favour, and to prevent *Cassandra's* clamors, he commaunded the gayler secretly, to present *Cassandra* with her brother's head. The gayler, [touched] with the outcries of *Andrugio*, (abhorryng *Promos's* lewdenes) by the providence of God provided thus for his safety. He presented *Cassandra* with a felon's head newlie executed; who knew it not, being mangled, from her brother's (who was set at libertie by the gayler). [She] was so agreeved at this trecherye, that, at the point to kyl her self, she spared that stroke, to be avenged of *Promos*: and devysing a way, she concluded, to make her fortunes knowne unto the kinge. She, executing this resolution, was so highly favoured of the king, that forthwith he hasted to do justice on *Promos*: whose judgment was, to marry *Cassandra*, to repaire her crased honour; which donne, for his hainous offence, he should lose his head. This maryage solempnised, *Cassandra* tyed in the greatest bondes of affection to her husband, became an earnest suter for his life: the kinge, tendringe the generall benefit of the cōmon weale before her special case, although he favoured her much, would not graunt her sute. *Andrugio* (disguised amonge the company) forrowing the grieve of his sister, bewrayde his safety, and craved pardon. The kinge, to renowe the vertues of *Cassandra*, pardoned both him and *Promos*. The circumstances of this rare historye, in action livelye foloweth."

Whetstone, however, has not afforded a very correct analysis of his play, which contains a mixture of comick scenes, between a Bawd, a Pimp, Felons, &c. together with some serious situations which are not described. STEEVENS.

One paragraph of the foregoing narrative being strangely confused in the old copy, by some carelessness of the printer, I have endeavoured to rectify it, by transposing a few words, and adding two others, which are included within crotchets.

MALONE.

Cassandra, to enlarge her brother's life, to which an humble petition to the lord *Promos* was presented, was much delighted with the sweet order of her tale, and doing good, that evil might come thereof, for a time he reprieved her brother: but wicked man, turning his liking into unkindness, he set downe the spoils of her honour, reasoning for her brother's life: shall I offend, abhorring both him and his tale, by no persuasion would yield to this tameness. But in due season by the intervention of his brother (pleading for life), upon this condition he agreed to *Promos's* suit, that he should pardon her brother.



From an Original Drawing by Gio Battista Breggi.

MESSINA
Much ado About Nothing.

Birrell Sculp.

M U C H A D O

A B O U T

N O T H I N G.*

* MUCH AND ABOUT NOTHING. The story is taken from
Aristotle, *Orl. Fur.* B. V. Pope.

It is true, as Mr. Pope has observed, that somewhat resembling
the story of this play is to be found in the fifth book of the
Orlando Furioso. In Spenser's *Fairy Queen*, B. II. c. iv. as remote
an original may be traced. A novel, however, of Belleforest,
copied from another of Bandello, seems to have furnished Shak-
spere with his tale, as it approaches nearer in all its particulars
to the play before us, than any other performance known to be
extant. I have seen so many versions from this once popular col-
lection, that I entertain no doubt but that a great majority of the
tales it comprehends, have made their appearance in an English
dress. Of that particular story which I have just mentioned, viz.
the 18th history in the third volume, no translation has hitherto
been met with.

This play was entered at Stationers' Hall, Aug. 23. 1600.

STEVENS

Aristotle is continually quoted for the fable of *Macbeth* and again
working; but I suspect our poet to have been furnished with the
Geneva of Turberville. "The tale (says Harrington) is a pretty
comical matter, and hath been written in English verse some few
years past, learnedly and with good grace, by M. George Turberville."

Aristotle, *fol.* 1591. p. 32. FARNER.

I suppose this comedy to have been written in 1600, in which
year it was printed. See the *Stationers' Register* the Order of
Shakespeare's Plays, Vol. I. p. 101.

* MUCH ADO ABOUT NOTHING.] The story is taken from Ariosto, Orl. Fur. B. V. POPE.

It is true, as Mr. Pope has observed, that somewhat resembling the story of this play is to be found in the fifth book of the Orlando Furioso. In Spenser's Faery Queen, B. II. c. iv. as remote an original may be traced. A novel, however, of Belleforest, copied from another of Bandello, seems to have furnished Shakspeare with his fable, as it approaches nearer in all its particulars to the play before us, than any other performance known to be extant. I have seen so many versions from this once popular collection, that I entertain no doubt but that a great majority of the tales it comprehends, have made their appearance in an English dress. Of that particular story which I have just mentioned. viz. the 18th history in the third volume, no translation has hitherto been met with.

This play was entered at Stationers' Hall, Aug. 23, 1600.

STEEVENS.

Ariosto is continually quoted for the fable of *Much ado about Nothing*; but I suspect our poet to have been satisfied with the *Geneura* of Turberville. "The tale (says Harington) is a pretie comical matter, and hath bin written in *English* verse some few years past, learnedly and with good grace, by M. George Turbervil." Ariosto, fol. 1591, p. 39. FARMER.

I suppose this comedy to have been written in 1600, in which year it was printed. See *An Attempt to ascertain the Order of Shakspeare's Plays*, Vol. I. MALONE.

PERSONS represented.

Don Pedro, Prince of Arragon.

Don John, his bastard brother.

Claudio, a young lord of Florence, favourite to Don Pedro.

Benedick, a young lord of Padua, favoured likewise by Don Pedro.

Leonato, governor of Messina.

Antonio, his brother.

Balthazar, servant to Don Pedro.

Borachio, } followers of Don John.

Conrade, }

Dogberry, } two foolish officers.

Verges, }

A Sexton.

A Friar.

A Boy.

Hero, daughter to Leonato.

Beatrice, niece to Leonato.

Margaret, } gentlewomen attending on Hero.

Urfula, }

Messengers, Watch, and Attendants.

SCENE, Messina.

M U C H A D O
A B O U T
N O T H I N G.

A C T I. S C E N E I.

Before LEONATO's House.

*Enter LEONATO, HERO,² BEATRICE, and Others,
with a Messenger.*

LEON. I learn in this letter, that Don Pedro of Arragon comes this night to Messina.

MESS. He is very near by this; he was not three leagues off when I left him.

LEON. How many gentlemen have you lost in this action?

³ *Innogen*, (the mother of Hero,) in the old quarto that I have seen of this play, printed in 1600, is mentioned to enter in two several scenes. The succeeding editions have all continued her name in the *Dramatis Personæ*. But I have ventured to expunge it; there being no mention of her through the play, no one speech address'd to her, nor one syllable spoken by her. Neither is there any one passage, from which we have any reason to determine that Hero's mother was living. It seems as if the poet had in his first plan designed such a character: which, on a survey of it, he found would be superfluous; and therefore he left it out.

THEOBALD.

The name of Hero's mother occurs also in the first folio. "Enter Leonato governor of Messina, *Innogen his wife*," &c. STEEVENS.

MESS. But few of any sort,³ and none of name.

LEON. A victory is twice itself, when the atchiever brings home full numbers. I find here, that Don Pedro hath bestowed much honour on a young Florentine, called Claudio.

MESS. Much deserved on his part, and equally remember'd by Don Pedro: He hath borne himself beyond the promise of his age; doing, in the figure of a lamb, the feats of a lion: he hath, indeed, better better'd expectation, than you must expect of me to tell you how.

LEON. He hath an uncle here in Messina will be very much glad of it.

MESS. I have already delivered him letters, and there appears much joy in him; even so much, that joy could not show itself modest enough, without a badge of bitternefs.⁴

³ ——— of any sort,] *Sort* is rank, distinction. So, in Chapman's version of the 16th Book of *Homer's Odyssey*:

"A ship, and in her many a man of *sort*."

I incline, however, to Mr. M. Mason's easier explanation. Of any *sort*, says he, means of any kind whatsoever. *There were but few killed of any kind, and none of rank.* STEEVENS.

⁴ ——— joy could not show itself modest enough, without a badge of bitternefs.] This is judiciously expressed. Of all the transports of joy, that which is attended with tears is least offensive; because, carrying with it this mark of pain, it allays the envy that usually attends another's happiness. This he finely calls a *modest* joy, such a one as did not insult the observer by an indication of happiness unmixed with pain. WARBURTON.

A somewhat similar expression occurs in Chapman's version of the 10th Book of the *Odyssey*:

"——— our eyes wore

"The same wet *badge* of weak humanity."

This is an idea which Shakspeare seems to have been delighted to introduce. It occurs again in *Macbeth*:

"——— my plenteous joys,

"Wanton in fullness, seek to hide themselves

"In drops of sorrow." STEEVENS.

A *badge* being the distinguishing *mark* worn in our author's time by the servants of noblemen, &c. on the sleeve of their liveries, with

LEON. Did he break out into tears?

MESS. In great measure.⁵

LEON. A kind overflow of kindness: There are no faces truer⁶ than those that are so washed. How much better is it to weep at joy, than to joy at weeping?

BEAT. I pray you, is signior Montanto returned⁷ from the wars, or no?

MESS. I know none of that name, lady; there was none such in the army of any fort.⁸

LEON. What is he that you ask for, niece?

HERO. My cousin means signior Benedick of Padua.

MESS. O, he is returned; and as pleasant as ever he was.

BEAT. He set up his bills here in Messina,⁹ and

his usual licence he employs the word to signify a *mark* or *token* in general. So, in *Macbeth*:

“ Their hands and faces were all *badg’d* with blood.” MALONE.

⁵ *In great measure.*] i. e. in abundance. STEEVENS.

⁶ — *no faces truer* —] That is, none *honestest*, none *more sincere*. JOHNSON.

⁷ — *is signior Montanto returned* —] *Montante*, in Spanish, is a *huge two-handed sword*, [a title] given, with much humour, to one [whom] the speaker would represent as a boaster or bravado.

WARBURTON.

Montanto was one of the ancient terms of the fencing-school. So, in *Every Man in his Humour*: “ — your punto, your reverso, your stoccata, your imbrocata, your passada, your *montanto*,” &c.

Again, in *The Merry Wives of Windsor*:

“ — thy reverse, thy distance, thy *montant*.” STEEVENS.

⁸ — *there was none such in the army of any fort.*] Not meaning there was none such of *any order or degree whatever*, but that there was none such of *any quality above the common*. WARBURTON.

⁹ *He set up his bills, &c.*] So, in B. Jonson’s *Every Man out of his Humour*, Shift says:

“ This is rare, I have *set up* my *bills* without discovery.”

Again, in *Sweetnam Arraign’d*, 1620:

“ I have bought foils already, *set up bills*,

“ Hung up my two-hand sword,” &c.

challenged Cupid at the flight:⁹ and my uncle's fool, reading the challenge, subscribed for Cupid,

Again, in Nash's *Have with you to Saffron Walden*, &c. 1596:

"—— *setting up bills*, like a bearward or fencer, what fights we shall have, and what weapons she will meet me at."

The following account of one of these challenges, taken from an ancient MS. of which further mention is made in a note on *The Merry Wives of Windsor*, Act I. sc. i. may not be unacceptable to the inquisitive reader. "Item a challenge playde before the King's majestie (Edward VI.) at Westminster, by three maisters, Willyam Pascall, Robert Greene, and W. Browne, at seven kynde of weapons. That is to saye, the axe, the pike, the rapier and target, the rapier and cloke, and with two swords, agaynst all alyens and strangers being borne without the King's dominions, of what countrie so ever he or they were, geving them warninge by theyr *bills set up* by the three maisters, the space of eight weeks before the sayd challenge was playde; and it was holden four severall Sundayes one after another." It appears from the same work, that all challenges "to any maister within the realme of Englande being an Englishe man," were against the statutes of the "Noble science of Defence."

Beatrice means, that Benedick published a general challenge, like a prize-fighter. STEEVENS.

⁹ —— *challenged Cupid at the flight*:] *Flight* (as Mr. Douce observes to me) does not here mean an *arrow*, but a sort of shooting called *roving*, or shooting at long lengths. The arrows used at this sport are called *flight-arrows*; as were those used in battle for great distances. So, in Beaumont and Fletcher's *Bonduca*:

"—— not the quick rack swifter;

"The virgin from the hated ravisher

"Not half so fearful: not a *flight* drawn home,

"A round stone from a sling, ——."

Again, in *A Woman kill'd with Kindness*, 1617:

"We have tied our geldings to a tree, two *flight-shot* off."

Again, in Middleton's *Game of Chesse*:

"Who, as they say, discharg'd it like a *flight*."

Again, in *The Entertainment at Causome House*, &c. 1613:

"—— it being from the park about two *flight-shots* in length."

Again, in *The Civil Wars* of Daniel, B. VIII. ft. 15:

"—— and assign'd

"The archers their *flight*-shafts to shoot away;

"Which th' adverse side (with fleet and dimness blind,

"Mistaken in the distance of the way,)

"Answer with their *sheaf-arrows*, that came short

"Of their intended aim, and did no hurt."

and challenged him at the bird-bolt.²—I pray you, how many hath he killed and eaten in these wars?

Holinshed makes the same distinction in his account of the same occurrence, and adds, that these *flights* were provided on purpose. Again, in Holinshed, p. 649: "He caused the soldiers to shoot their *flights* towards the lord Audlies company."

Mr. Tollet observes, that the length of a *flight-shot* seems ascertained by a passage in Leland's Itinerary, 1769, Vol. IV. p. 44: "The passage into it at full sea is a *flite-shot* over, as much as the Tamise is above the bridge."—It were easy to know the length of London-bridge, and Stowe's Survey may inform the curious reader whether the river has been narrowed by embanking since the days of Leland.

Mr. Douce, however, observes, that as the length of the shot depended on the strength and skill of the archer, nothing can with certainty be determined by the passage quoted from Leland.

STEEVENS.

The *flight* was an arrow of a particular kind:—In the Harleian Catalogue of MSS. Vol. I. n. 69. is "a challenge of the lady Maiee's servants to all comers, to be performed at *Greenwicke*—to shoot standart arrow, or *flight*." I find the title-page of an old pamphlet still more explicit—"A new *post*—a marke exceeding necessary for all men's arrows: whether the great man's *flight*, the gallant's *rover*, the wise man's *pricke-shaft*, the poor man's *but-shaft*, or the fool's *bird-bolt*." FARMER.

² — at the bird-bolt.] The *bird-bolt* is a short thick arrow without a point, and spreading at the extremity so much, as to leave a flat surface, about the breadth of a shilling. Such are to this day in use to kill rooks with, and are shot from a cross-bow. So, in Marston's *What You Will*, 1607:

" — ignorance should shoot

" His gross-knobb'd *bird-bolt* —."

Again, in *Love in a Maze*, 1632:

" — Cupid,

" Pox of his *bird-bolt*! Venus,

" Speak to thy boy to fetch his *arrow* back,

" Or strike her with a *sharp one*!" STEEVENS.

The meaning of the whole is—Benedick, from a vain conceit of his influence over women, challenged Cupid at *roving* (a particular kind of archery, in which *flight*-arrows are used.) In other words, he challenged him to shoot at hearts. The fool, to ridicule this piece of vanity, in his turn challenged Benedick to shoot at crows with the cross-bow and bird-bolt; an inferior kind of archery

But how many hath he killed? for, indeed, I promised to eat all of his killing.

LEON. Faith, niece, you tax signior Benedick too much; but he'll be meet with you,² I doubt it not.

MESS. He hath done good service, lady, in these wars.

BEAT. You had musty victual, and he hath holp to eat it: he is a very valiant trencher-man, he hath an excellent stomach.

MESS. And a good soldier too, lady.

BEAT. And a good soldier to a lady;—But what is he to a lord?

MESS. A lord to a lord, a man to a man; stuffed with all honourable virtues.³

BEAT. It is so, indeed; he is no less than a stuffed man: but for the stuffing,—Well, we are all mortal.⁴

used by Fools, who, for obvious reasons, were not permitted to shoot with pointed arrows: Whence the proverb—"A fool's bolt is soon shot." DOUCE.

² — *he'll be meet with you,*] This is a very common expression in the midland counties, and signifies *he'll be your match, he'll be even with you.*

So, in *TEXNOGAMIA*, by B. Holiday, 1618:

"Go meet her, or else she'll *be meet* with me." STEEVENS.

³ — *stuffed with all honourable virtues.*] *Stuffed*, in this first instance, has no ridiculous meaning. Mr. Edwards observes, that *Mede* in his *Discourses on Scripture*, speaking of Adam, says—"—he whom God had *stuffed* with so many excellent qualities." Edwards's MS.

Again, in *The Winter's Tale*:

"—whom you know

"Of *stuff'd* sufficiency."

Un homme bien *etoffé*, signifies, in French, *a man in good circumstances.* STEEVENS.

⁴ — *he is no less than a stuffed man: but for the stuffing,—Well, we are all mortal.*] Mr. Theobald plumed himself much on the

LEON. You must not, fir, mistake my niece: there is a kind of merry war betwixt signior Benedick and her: they never meet, but there is a skirmish of wit between them.

BEAT. Alas, he gets nothing by that. In our last conflict, four of his five wits⁵ went halting off, and now is the whole man governed with one: so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse;⁶ for it is all the wealth that he hath left, to

pointing of this passage; which, by the way, he might learn from D'Avenant: but he says not a word, nor any one else that I know of, about the reason of this abruption. The truth is, Beatrice starts an idea at the words *stuff'd man*; and prudently checks herself in the pursuit of it. A *stuff'd man* was one of the many cant phrases for a *cuckold*. In *Lily's Midas*, we have an inventory of *Motto's moveables*: "Item, says Petulus, one paire of hornes in the bride-chamber on the *bed's head*.—The *beast's* head, observes Licio; for *Motto is stuff'd in the head*, and these are among *un-moveable goods*." FARMER.

⁵ ——— *four of his five wits*—] In our author's time *wit* was the general term for intellectual powers. So, *Davies on the Soul*:

"Wit, seeking truth from cause to cause ascends,

"And never rests till it the first attain;

"Will, seeking good, finds many middle ends,

"But never stays till it the last do gain."

And, in another part:

"But if a phrenzy do possess the brain,

"It so disturbs and blots the forms of things,

"As fantasy proves altogether vain,

"And to the *wit* no true relation brings.

"Then doth the *wit*, admitting all for true,

"Build fond conclusions on those idle grounds;"——

The *wits* seem to have been reckoned five, by analogy to the five senses, or the five inlets of ideas. JOHNSON.

⁶ ——— *if he have wit enough to keep himself warm, let him bear it for a difference, &c.*] Such a one has *wit enough to keep himself warm*, is a proverbial expression.

So, in *The Wise Woman of Hogsden*, 1638: "You are the wise woman, are you? and have *wit to keep yourself warm* enough, I warrant you." Again, in *Cynthia's Revels*, by Ben Jonson:

be known a reasonable creature.—Who is his companion now? He hath every month a new sworn brother.⁶

MESS. Is it possible?

BEAT. Very easily possible: he wears his faith⁷ but as the fashion of his hat, it ever changes with the next block.⁸

MESS. I see, lady, the gentleman is not in your books.⁹

“ — your whole self cannot but be perfectly wise; for your hands have *wit enough to keep themselves warm.*”

To bear any thing for a *difference*, is a term in heraldry. So, in *Hamlet*, Ophelia says:

“ — you may wear your rue with a *difference.*”

STEEVENS.

⁶ — *sworn brother.*] i. e. one with whom he hath *sworn* (as was anciently the custom among adventurers) to share fortunes. See Mr. Whalley's note on—“ we'll be all three *sworn-brothers* to France,” in *King Henry V.* Act II. sc. i. STEEVENS.

⁷ — *he wears his faith* —] Not religious profession, but *profession of friendship*; for the speaker gives it as the reason of her asking, *who was now his companion?* that *he had every month a new sworn brother.* WARBURTON.

⁸ — *with the next block.*] A *block* is the mould on which a hat is formed. So, in Decker's *Satiromastix*:

“ Of what fashion is this knight's wit? of what *block*?

See a note on *K. Lear*, Act IV. sc. vi.

The old writers sometimes use the word *block*, for the hat itself.

STEEVENS.

⁹ — *the gentleman is not in your books.*] This is a phrase used, I believe, by more than understand it. *To be in one's books is to be in one's codicils or will, to be among friends set down for legacies.*

JOHNSON.

I rather think that the *books* alluded to, are memorandum-books, like the visiting books of the present age. So, in Decker's *Honest Whore*, Part II. 1630:

“ I am sure her name was in my *table-book* once.”

Or, perhaps the allusion is to matriculation at the University. So, in *Aristippus*, or *The Jovial Philosopher*, 1630:

“ You must be matriculated, and have your name recorded in *Albo Academicæ.*”

BEAT. No: an he were, I would burn my study.
But, I pray you, who is his companion? Is there no

Again: "What have you enrolled him in *albo*? Have you fully admitted him into the society?—to be a member of the body academic?"

Again: "And if I be not entred, and have my name admitted into some of their *books*, let," &c.

And yet I think the following passage in *The Maid's Revenge*, by Shirley, 1639, will sufficiently support my first supposition:

"Pox of your compliment, you were best not write in her *table-books*."

It appears to have been anciently the custom to *chronicle the small beer* of every occurrence, whether literary or domestic, in *table-books*.

So, in the play last quoted:

"Devolve itself!—that word is not in my *table-books*."

Hamlet likewise has,—"*my tables*," &c.

Again, in *The Whore of Babylon*, 1607:

"——Campeius!—Babylon

"His name hath in *her tables*."

Again, in *Acolastus*, a comedy, 1540:

"——We weyl haunse thee, or set thy name into our *fellowship boke*, with clappyng of handes," &c.

I know not exactly to what custom this last quoted passage refers, unless to the *album*: for just after, the same expression occurs again: that "—from henceforthe thou may'ft have a place worthy for thee in our *whyte*: from hence thou may'ft have thy name written in our *boke*."

It should seem from the following passage in *The Taming of a Shrew*, that this phrase might have originated from the *Herald's Office*:

"A herald, Kate! oh, put me in *thy books*!"

After all, the following note in one of the Harleian MSS. No. 847, may be the best illustration:

"W. C. to Henry Fradsham, Gent. the owner of this book:

"Some write their fantasies in verse

"*In theire bookes* where they friendshippe shewe,

"Wherein oft tymes they doe rehearse

"The great good will that they do owe," &c. STEEVENS.

This phrase has not been exactly interpreted. *To be in a man's books*, originally meant to be in the list of his *retainers*. Sir John Mandeville tells us, "alle the mynstrelles that comen before the great Chan ben withholden with him, as of his household, and entred in his *bookes*, as for his own men." FARMER.

A *servant* and a *lover* were in Cupid's Vocabulary, synonymous.

young squarer² now, that will make a voyage with him to the devil?

MESS. He is most in the company of the right noble Claudio.

BEAT. O Lord! he will hang upon him like a disease: he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio! if he have caught the Benedick, it will cost him a thousand pound ere he be cured.

MESS. I will hold friends with you, lady.

BEAT. Do, good friend.

LEON. You will never run mad, niece.

BEAT. No, not till a hot January.

MESS. Don Pedro is approach'd.

Enter Don PEDRO, attended by BALTHAZAR and others; Don JOHN, CLAUDIO, and BENEDICK.

D. PEDRO. Good signior Leonato, you are come to meet your trouble: the fashion of the world is to avoid cost, and you encounter it.

LEON. Never came trouble to my house in the likeness of your grace: for trouble being gone, comfort should remain; but, when you depart from me, sorrow abides, and happiness takes his leave.

Hence perhaps the phrase—to be in a person's books—was applied equally to the lover and the menial attendant. MALONE.

There is a MS. of Lord Burleigh's, in the Marquis of Lansdowne's library, wherein, among many other household concerns, he has entered the names of all his servants, &c. DOUCE.

² ———young squarer——] A squarer I take to be a cholerick, quarrelsome fellow, for in this sense Shakspeare uses the word to square. So, in *A Midsummer Night's Dream*, it is said of Oberon and Titania, that *they never meet but they square*. So the sense may be, *Is there no hot-blooded youth that will keep him company through all his mad pranks?* JOHNSON.

D. PEDRO. You embrace your charge³ too willingly.—I think, this is your daughter.

LEON. Her mother hath many times told me so.

BENE. Were you in doubt, fir, that you ask'd her?

LEON. Signior Benedick, no; for then were you a child.

D. PEDRO. You have it full, Benedick: we may guess by this what you are, being a man. Truly, the lady fathers herself:—Be happy, lady! for you are like an honourable father.

BENE. If signior Leonato be her father, she would not have his head on her shoulders, for all Messina, as like him as she is.

BEAT. I wonder, that you will still be talking, signior Benedick; no body marks you.

BENE. What, my dear lady Disdain! are you yet living?

BEAT. Is it possible, disdain should die, while she hath such meet food to feed it, as signior Benedick?⁴ Courtesy itself must convert to disdain, if you come in her presence.

BENE. Then is courtesy a turn-coat:—But it is certain, I am loved of all ladies, only you excepted: and I would I could find in my heart that I had not a hard heart; for, truly, I love none.

³ ——— *your charge* —] That is, your *burden*, your *incumbrance*. JOHNSON.

Charge does not mean, as Dr. Johnson explains it, *burden*, *incumbrance*, but “the person committed to your care.” So it is used in the relationship between guardian and ward. DOUCE.

⁴ ——— *such meet food to feed it, as signior Benedick?*] A kindred thought occurs in *Coriolanus*, Act II. sc. i:

“Our very priests must become *mockers*, if they encounter such ridiculous subjects as you are.” STEEVENS.

BEAT. A dear happiness to women; they would else have been troubled with a pernicious suitor. I thank God, and my cold blood, I am of your humour for that; I had rather hear my dog bark at a crow, than a man swear he loves me.

BENE. God keep your ladyship still in that mind! so some gentleman or other shall 'scape a predestinate scratched face.

BEAT. Scratching could not make it worse, an 'twere such a face as yours were.

BENE. Well, you are a rare parrot-teacher.

BEAT. A bird of my tongue, is better than a beast of yours.

BENE. I would, my horse had the speed of your tongue; and so good a continuer: But keep your way o' God's name; I have done.

BEAT. You always end with a jade's trick; I know you of old.

D. PEDRO. This is the sum of all: Leonato,—signior Claudio, and signior Benedick,—my dear friend Leonato, hath invited you all. I tell him, we shall stay here at the least a month; and he heartily prays, some occasion may detain us longer: I dare swear he is no hypocrite, but prays from his heart.

LEON. If you swear, my lord, you shall not be forsworn.—Let me bid you welcome, my lord: being reconciled to the prince your brother, I owe you all duty.

D. JOHN. I thank you:⁵ I am not of many words, but I thank you.

LEON. Please it your grace lead on?

⁵ *I thank you:*] The poet has judiciously marked the gloominess of Don John's character, by making him averse to the common forms of civility. SIR J. HAWKINS.

D. PEDRO. Your hand, Leonato; we will go together.

[*Exeunt all but BENEDICK and CLAUDIO.*]

CLAUD. Benedick, didst thou note the daughter of signior Leonato?

BENE. I noted her not; but I looked on her.

CLAUD. Is she not a modest young lady?

BENE. Do you question me, as an honest man should do, for my simple true judgement? or would you have me speak after my custom, as being a professed tyrant to their sex?

CLAUD. No, I pray thee, speak in sober judgement.

BENE. Why, i'faith, methinks she is too low for a high praise, too brown for a fair praise, and too little for a great praise: only this commendation I can afford her; that were she other than she is, she were unhandsome; and being no other but as she is, I do not like her.

CLAUD. Thou thinkest, I am in sport; I pray thee, tell me truly how thou likest her.

BENE. Would you buy her, that you inquire after her?

CLAUD. Can the world buy such a jewel?

BENE. Yea, and a case to put it into. But speak you this with a sad brow? or do you play the flouting Jack;⁶ to tell us Cupid is a good hare-finder,

⁶ — *the flouting Jack*;] *Jack*, in our author's time, I know not why, was a term of contempt. So, in *King Henry IV.* P. I. Act III: "— the prince is a *Jack*, a sneak-cup."

Again, in *The Taming of the Shrew*:

"— rascal fidler,

"And twangling *Jack*, with twenty such vile terms," &c.

See in *Minsheu's Dict.* 1617: "A *Jack* sauce, or saucie *Jack*." See also Chaucer's *Cant. Tales*, ver. 14816, and the note, edit. Tyrwhitt. MALONE.

and Vulcan a rare carpenter? ⁷ Come, in what key shall a man take you, to go in the song? ⁸

CLAUD. In mine eye, she is the sweetest lady that ever I looked on.

BENE. I can see yet without spectacles, and I see no such matter: there's her cousin, and she were not possessed with a fury, exceeds her as much in beauty, as the first of May doth the last of December. But I hope, you have no intent to turn husband; have you?

⁷ ——— to tell us *Cupid is a good hare-finder, &c.*] I know not whether I conceive the jest here intended. Claudio hints his love of Hero. Benedick asks, whether he is serious, or whether he only means to jest, and to tell them that *Cupid is a good hare-finder, and Vulcan a rare carpenter*. A man praising a pretty lady in jest, may show the quick sight of Cupid, but what has it to do with the *carpentry* of Vulcan? Perhaps the thought lies no deeper than this, *Do you mean to tell us as new what we all know already?*

JOHNSON.

I believe no more is meant by those ludicrous expressions than this.—Do you mean, says Benedick, to amuse us with improbable stories?

An ingenious correspondent, whose signature is R. W. explains the passage in the same sense, but more amply. “Do you mean to tell us that love is not blind, and that fire will not consume what is combustible?”—for both these propositions are implied in making Cupid *a good hare-finder*, and Vulcan (the God of fire) *a good carpenter*. In other words, *would you convince me, whose opinion on this head is well known, that you can be in love without being blind, and can play with the flame of beauty without being scorched.* STEEVENS.

I explain the passage thus: *Do you scoff and mock in telling us that Cupid, who is blind, is a good hare-finder, which requires a quick eye-sight; and that Vulcan, a blacksmith, is a rare carpenter?*

TOLLET.

After such attempts at decent illustration, I am afraid that he who wishes to know why Cupid is a good *hare-finder*, must discover it by the assistance of many quibbling allusions of the same sort, about *hair* and *hoar*, in Mercutio's song in the second Act of *Romeo and Juliet*. COLLINS.

⁸ ——— to go in the song?] i. e. to join with you in your song—to strike in with you in the song. STEEVENS.

CLAUD. I would scarce trust myself, though I had sworn the contrary, if Hero would be my wife.

BENE. Is it come to this, i'faith? Hath not the world one man, but he will wear his cap with suspicion?⁹ Shall I never see a bachelor of threescore again? Go to, i'faith; an thou wilt needs thrust thy neck into a yoke, wear the print of it, and sigh away Sundays.² Look, Don Pedro is returned to seek you.

Re-enter Don PEDRO.

D. PEDRO. What secret hath held you here, that you followed not to Leonato's?

⁹ — *wear his cap with suspicion?*] That is, subject his head to the disquiet of jealousy. JOHNSON.

In Painter's *Palace of Pleasure*, p. 233, we have the following passage: "All they that *weare hornes* be pardoned to weare their *cappes* upon their heads." HENDERSON.

In our author's time none but the inferior classes wore caps, and such persons were termed in contempt *flat-caps*. All gentlemen wore *bats*. Perhaps therefore the meaning is,—Is there not one man in the world prudent enough to keep out of that state where he must live in apprehension that his *night-cap* will be worn occasionally by another. So, in *Othello*:

"For I fear Cassio with my *night-cap* too." MALONE.

If this remark on the disuse of *caps* among people of higher rank be accurate, Sir Christopher Hatton, and other worthies of the court of Elizabeth, have been injuriously treated; for the painters of their time exhibit several of them with *caps* on their heads.—It should be remembered that there was a material distinction between the *plain statute-caps* of citizens, and the *ornamented ones* worn by gentlemen. STEEVENS.

² — *sigh away Sundays.*] A proverbial expression to signify that a man has no rest at all; when Sunday, a day formerly of ease and diversion, was passed so uncomfortably. WARBURTON.

I cannot find this *proverbial* expression in any ancient book whatever. I am apt to believe that the learned commentator has mistaken the drift of it, and that it most probably alludes to the strict manner in which the sabbath was observed by the *Puritans*, who usually spent that day in *sighs* and *gruntings*, and other hypocritical marks of devotion. STEEVENS.

BENE. I would, your grace would constrain me to tell.

D. PEDRO. I charge thee on thy allegiance.

BENE. You hear, Count Claudio: I can be secret as a dumb man, I would have you think so; but on my allegiance,—mark you this, on my allegiance:—He is in love. With who?—now that is your grace's part.—Mark, how short his answer is:—With Hero, Leonato's short daughter.

CLAUD. If this were so, so were it uttered.²

BENE. Like the old tale, my lord: it is not so, nor 'twas not so; but, indeed, God forbid it should be so.

CLAUD. If my passion change not shortly, God forbid it should be otherwise.

D. PEDRO. Amen, if you love her; for the lady is very well worthy.

CLAUD. You speak this to fetch me in, my lord.

D. PEDRO. By my troth, I speak my thought.

CLAUD. And, in faith, my lord, I spoke mine.

BENE. And, by my two faiths and troths, my lord, I spoke mine.³

² Claud. *If this were so, so were it uttered.*] This and the three next speeches I do not well understand; there seems something omitted relating to Hero's consent, or to Claudio's marriage, else I know not what Claudio can wish *not to be otherwise*. The copies all read alike. Perhaps it may be better thus:

Claud. *If this were so, so were it.*

Bene. *Uttered like the old tale, &c.*

Claudio gives a sullen answer, *if it is so, so it is*. Still there seems something omitted which Claudio and Pedro concur in wishing. JOHNSON.

Claudio, evading at first a confession of his passion, says; if I had really confided such a secret to him, yet he would have blabbed it in this manner. In his next speech, he thinks proper to avow his love; and when Benedick says, *God forbid it should be so*, i. e. God forbid he should even wish to marry her; Claudio replies, *God forbid I should not wish it*. STEEVENS.

³ ——— *I spoke mine.*] Thus the quarto, 1600. The folio reads—

CLAUD. That I love her, I feel.

D. PEDRO. That she is worthy, I know.

BENE. That I neither feel how she should be loved, nor know how she should be worthy, is the opinion that fire cannot melt out of me; I will die in it at the stake.

D. PEDRO. Thou wast ever an obstinate heretick in the despite of beauty.

CLAUD. And never could maintain his part, but in the force of his will.⁴

BENE. That a woman conceived me, I thank her; that she brought me up, I likewise give her most humble thanks: but that I will have a recheat winded in my forehead,⁵ or hang my bugle in an

“*I speak mine.*” But the former is right. Benedick means, that he *spoke* his mind when he said—“God forbid it should be so;” i. e. that Claudio should be in love, and marry in consequence of his passion. STEEVENS.

⁴ — *but in the force of his will.*] Alluding to the definition of a heretick in the schools. WARBURTON.

⁵ — *but that I will have a recheat winded in my forehead,*] That is, *I will wear a horn on my forehead which the huntsman may blow.* A *recheate* is the sound by which dogs are called back. Shakspeare had no mercy upon the poor cuckold, his *horn* is an inexhaustible subject of merriment. JOHNSON.

So, in *The Return from Parnassus*: “— When you blow the death of your fox in the field or covert, then you must sound three notes, with three winds; and *recheat*, mark you, fir, upon the same three winds.”

“Now, fir, when you come to your stately gate, as you founded the *recheat* before, so now you must sound the relief three times.”

Again, in *The Book of Huntynge*, &c. bl. l. no date: “Blow the whole *rechate* with three wyndes, the first wynde one longe and six shorte. The seconde wynde two shorte and one longe. The thred wynde one longe and two shorte.”

Among Bagford’s Collections relative to Typography, in the British Museum, 1044, II. C. is an engraved half sheet, containing the ancient Hunting Notes of England, &c. Among these, I find,

invifible baldrick,⁶ all women fhall pardon me: Because I will not do them the wrong to miftruft any, I will do myfelf the right to trust none; and the fine is, (for the which I may go the finer,) I will live a bachelor.

D. PEDRO. I fhall fee thee, ere I die, look pale with love.

BENE. With anger, with ficknefs, or with hunger, my lord; not with love: prove, that ever I lofe more blood with love, than I will get again with drinking, pick out mine eyes with a ballad-maker's pen, and hang me up at the door of a brothel-house, for the fign of blind Cupid.

D. PEDRO. Well, if ever thou doft fall from this faith, thou wilt prove a notable argument.⁷

BENE. If I do, hang me in a bottle like a cat,⁸

Single, Double, and Treble *Recheats*, Running *Recheat*, Warbling *Recheat*, another *Recheat* with the tongue very hard, another fmoother *Recheat*, and another warbling *Recheat*. The mufical notes are affixed to them all. STEEVENS.

A *recheate* is a particular leffon upon the horn, to call dogs back from the fcent: from the old French word *recet*, which was ufed in the fame fenfe as *retraite*. HANMER.

⁶ ——— *hang my bugle in an invifible baldrick,*] *Bugle*, i. e. bugle-horn, hunting-horn. The meaning feems to be—or that I fhould be compelled to carry a horn on my forehead where there is nothing vifible to fupport it. So, in John Alday's tranflation of Pierre Boifteau's *Theatrum Mundi*, &c. bl. l. no date: “—— Beholde the hazard wherin thou art (fayth William de la Perriere) that thy round head become not forked, which were a fearfull fight *if it were vifible and apparent.*”

It is ftill faid of the mercenary cuckold, that he *carries his horns in his pockets*. STEEVENS.

⁷ ——— *notable argument.*] An eminent fubject for fatire.

JOHNSON.

⁸ ——— *in a bottle like a cat,*] As to *the cat and bottle*, I can procure no better information than the following.

In fome counties in England, a cat was formerly closed up with a quantity of foot in a wooden bottle, (fuch as that in which

and shoot at me; and he that hits me, let him be clapped on the shoulder, and call'd Adam.⁹

shepherds carry their liquor,) and was suspended on a line. He who beat out the bottom as he ran under it, and was nimble enough to escape its contents, was regarded as the hero of this inhuman diversion.

Again, in *Warres, or the Peace is broken*, bl. l.—“arrowes flew faster than they did at a *catte in a basket*, when Prince Arthur, or the Duke of Shordich, stricke up the drumme in the field.”

In a Poem, however, called *Cornu-copiæ, or Pasquil's Night-cap, or an Antidote to the Head ache*, 1623, p. 48, the following passage occurs:

“Fairer than any stake in Greys-inn field, &c.

“Guarded with gunners, bill-men, and a rout

“Of bow-men bold, which at a cat do shoot.”

Again, *ibid*:

“Nor at the top a *cat-a-mount* was fram'd,

“Or some wilde beast that ne'er before was tam'd;

“Made at the charges of some archer stout,

“To have his name canoniz'd in the clout.”

The foregoing quotations may serve to throw some light on Benedick's allusion. They prove, however, that it was the custom to shoot at factitious as well as real cats. STEEVENS.

This practice is still kept up at Kelso, in Scotland, where it is called—*Cat-in-barrel*. See a description of the whole ceremony in a little account of the town of Kelso, published in 1789, by one Ebenezer Lazarus, a silly Methodist, who has interlarded his book with scraps of pious and other poetry. Speaking of this sport, he says:

“The *cat in the barrel* exhibits such a farce,

“That he who can relish it is worse than an ass.” DOUCE.

⁹ —[and he that hits me, let him be clapped on the shoulder, and call'd Adam.] But why should he therefore be called Adam? Perhaps, by a quotation or two we may be able to trace the poet's allusion here. In *Law-Tricks, or, Who would have thought it*, (a comedy written by John Day, and printed in 1608,) I find this speech: “Adam Bell, a substantial outlaw, and a passing good archer, yet no tobacconist.” By this it appears, that Adam Bell at that time of day was of reputation for his skill at the bow. I find him again mentioned in a burlesque poem of Sir William D'Avenant's, called *The long Vacation in London*. THEOBALD.

Adam Bel, Clym of the Cloughe, and Wylliam of Cloudesse, were, says Dr. Percy, three noted outlaws, whose skill in Archery, rendered them formerly as famous in the North of England, as

D. PEDRO. Well, as time shall try:
*In time the savage bull doth bear the yoke.*²

BENE. The savage bull may; but if ever the sensible Benedick bear it, pluck off the bull's horns, and set them in my forehead: and let me be vilely painted; and in such great letters as they write, *Here is good horse to hire*, let them signify under my sign,—*Here you may see Benedick the married man*.

CLAUD. If this should ever happen, thou would'st be horn-mad.

D. PEDRO. Nay, if Cupid have not spent all his quiver in Venice,³ thou wilt quake for this shortly.

BENE. I look for an earthquake too then.

D. PEDRO. Well, you will temporize with the hours. In the mean time, good signior Benedick, repair to Leonato's; commend me to him, and tell him, I will not fail him at supper; for, indeed, he hath made great preparation.

Robin Hood and his fellows were in the midland counties. Their place of residence was in the forest of Englewood, not far from Carlisle. At what time they lived does not appear. The author of the common ballads on *The Pedigree, Education, and Marriage of Robin Hood*, makes them contemporary with Robin Hood's father, in order to give him the honour of beating them. See *Reliques of Ancient English Poetry*, Vol. I. p. 143, where the ballad outlaws is preserved. STEEVENS.

² *In time the savage bull doth bear the yoke.*] This line is from *The Spanish Tragedy*, or *Hieronymo*, &c. and occurs also, with a slight variation, in Watson's Sonnets, 4to. bl. l. printed in 1581. See note on the last edition of Dodsley's Old Plays, Vol. XII. p. 387. STEEVENS.

The Spanish Tragedy was printed and acted before 1593. MALONE.

It may be proved that *The Spanish Tragedy* had at least been written before 1562. STEEVENS.

³ — *if Cupid have not spent all his quiver in Venice*,] All modern writers agree in representing Venice in the same light as the ancients did Cyprus. And it is this character of the people that is here alluded to. WARBURTON.

BENE. I have almost matter enough in me for such an embassage; and so I commit you—

CLAUD. To the tuition of God: From my house, (if I had it,)—

D. PEDRO. The sixth of July: Your loving friend, Benedick.

BENE. Nay, mock not, mock not: The body of your discourse is sometime guarded with fragments,⁴ and the guards are but slightly basted on neither: ere you flout old ends any further,⁵ examine your conscience; and so I leave you. [*Exit BENEDICK.*]

⁴ — guarded with fragments,] Guards were ornamental lace or borders. So, in *The Merchant of Venice*:

“ — give him a livery

“ More guarded than his fellows.”

Again, in *Henry IV. Part I*:

“ — velvet guards, and Sunday citizens.” STEEVENS.

⁵ — ere you flout old ends, &c.] Before you endeavour to distinguish yourself any more by antiquated allusions, examine whether you can fairly claim them for your own. This, I think is the meaning; or it may be understood in another sense, examine, if your sarcasms do not touch yourself. JOHNSON.

The ridicule here is to the formal conclusions of Epistles dedicatory and Letters. Barnaby Googe thus ends his dedication to the first edition of *Palingenius*, 12mo. 1560: “And thus committynge your Ladiship with all yours to the tuition of the moste mercifull God, I ende. From Staple Inne at London, the eighte and twenty of March.” The practice had however become obsolete in Shakspeare’s time. In *A Poste with a Packet of mad Letters*, by Nicholas Breton, 4to. 1607; I find a Letter ending in this manner, entitled, “A letter to laugh at after the old fashion of love to a Maide.” REED.

Dr. Johnson’s latter explanation is, I believe, the true one. By *old ends* the speaker may mean the conclusion of letters commonly used in Shakspeare’s time; “From my house this sixth of July,” &c. So, in the conclusion of a letter which our author supposes Lucrece to write:

“ So I commend me from our house in grief;

“ My woes are tedious, though my words are brief.”

See *The Rape of Lucrece*, p. 547, edit. 1780, and the note there.

CLAUD. My liege, your highness now may do me good.

D. PEDRO. My love is thine to teach; teach it but how,

And thou shalt see how apt it is to learn
Any hard lesson that may do thee good.

CLAUD. Hath Leonato any son, my lord?

D. PEDRO. No child but Hero, she's his only heir:
Dost thou affect her, Claudio?

CLAUD. O my lord,
When you went onward on this ended action,
I look'd upon her with a soldier's eye,
That lik'd, but had a rougher task in hand
Than to drive liking to the name of love:
But now I am return'd, and that war-thoughts
Have left their places vacant, in their rooms
Come thronging soft and delicate desires,
All prompting me how fair young Hero is,
Saying, I lik'd her ere I went to wars.

D. PEDRO. Thou wilt be like a lover presently,
And tire the hearer with a book of words:
If thou dost love fair Hero, cherish it;
And I will break with her, and with her father,

Old ends, however, may refer to the quotation that D. Pedro had made from *The Spanish Tragedy*. "Ere you attack me on the subject of love, with fragments of old plays, examine whether you are yourself free from its power." So, *King Richard*:

"With odd *old ends*, stol'n forth of holy writ."

This kind of conclusion to letters was not obsolete in our author's time, as has been suggested. Michael Drayton concludes one of his letters to Drummond of Hawthornden, in 1619, thus: "And so wishing you all happiness, I commend you to God's tuition, and rest your assured friend." So also Lord Salisbury concludes a letter to Sir Ralph Winwood, April 7th, 1610: "— And so I commit you to God's protection."

Winwood's *Memorials*, III. 147. MALONE.

And thou shalt have her: Was't not to this end,
That thou began'st to twist so fine a story?

CLAUD. How sweetly do you minister to love,
That know love's grief by his complexion!
But lest my liking might too sudden seem,
I would have salv'd it with a longer treatise.

D. PEDRO. What need the bridge much broader
than the flood?

The fairest grant is the necessity:⁶
Look, what will serve, is fit: 'tis once, thou lov'st;⁷
And I will fit thee with the remedy.
I know, we shall have revelling to-night;
I will assume thy part in some disguise,
And tell fair Hero I am Claudio;
And in her bosom I'll unclasp my heart,
And take her hearing prisoner with the force
And strong encounter of my amorous tale:
Then, after, to her father will I break;

⁶ *The fairest grant is the necessity:*] i. e. no one can have a better reason for granting a request than the necessity of its being granted.
WARBURTON.

Mr. Hayley with great acuteness proposes to read,

The fairest grant is to necessity. STEEVENS.

These words cannot imply the sense that Warburton contends for; but if we suppose that *grant* means *concession*, the sense is obvious; and that is no uncommon acceptation of that word.

M. MASON.

⁷ ——— 'tis once, *thou lov'st* ;] This phrase, with concomitant obscurity, appears in other dramas of our author, viz. *The Merry Wives of Windsor*, and *K. Henry VIII.* In *The Comedy of Errors*, it stands as follows:

“ *Once this*—Your long experience of her wisdom,” &c.
Balthasar is speaking to the Ephesian Antipholus.

Once may therefore mean “ *once for all*,”—“ 'tis enough to say at *once*.” STEEVENS.

Once has here, I believe, the force of—*once for all*. So, in *Coriolanus*: “ *Once*, if he do require our voices, we ought not to deny him.” MALONE.

And, the conclusion is, she shall be thine:
In practice let us put it presently. [Exeunt.]

S C E N E II.

A Room in LEONATO'S House.

Enter LEONATO and ANTONIO.

LEON. How now, brother? Where is my cousin, your son? Hath he provided this musick?

ANT. He is very busy about it. But, brother, I can tell you strange news⁷ that you yet dream'd not of.

LEON. Are they good?

ANT. As the event stamps them; but they have a good cover, they show well outward. The prince and Count Claudio, walking in a thick-pleached alley⁸ in my orchard, were thus much overheard by a man of mine: The prince discovered to Claudio, that he loved my niece your daughter, and meant to acknowledge it this night in a dance; and, if he found her accordant, he meant to take the present time by the top, and instantly break with you of it.

LEON. Hath the fellow any wit, that told you this?

ANT. A good sharp fellow; I will send for him, and question him yourself.

LEON. No, no; we will hold it as a dream, till it appear itself:—but I will acquaint my daughter withal, that she may be the better prepared for an

⁷ ——— strange news —] Thus the quarto, 1600. The folio omits the epithet, which indeed is of little value. STEEVENS.

⁸ ——— a thick-pleached alley —] *Thick-pleached* is thickly interwoven. So afterwards, Act III. sc. i:

“ ——— bid her steal into the *pleached bower*.”
Again, in *King Henry V*:

“ ——— her hedges even-pleach'd —.” STEEVENS.

answer, if peradventure this be true. Go you, and tell her of it. [*Several persons cross the stage.*] Cousins, you know⁹ what you have to do.—O, I cry you mercy, friend; go you with me, and I will use your skill:—Good cousins, have a care this busy time.
[*Exeunt.*]

SCENE III.

Another Room in LEONATO'S House.

Enter Don JOHN and CONRADE.

CON. What the goujere,² my lord! why are you thus out of measure sad?

D. JOHN. There is no measure in the occasion that breeds it, therefore the sadness is without limit.

CON. You should hear reason.

D. JOHN. And when I have heard it, what blessing bringeth it?

CON. If not a present remedy, yet a patient sufferance.

D. JOHN. I wonder, that thou being (as thou say'st thou art) born under Saturn, goest about to apply a moral medicine to a mortifying mischief. I cannot hide what I am:³ I must be sad when I have

⁹ *Cousins, you know* —]—and afterwards,—*good cousins.*] *Cousins* were anciently enrolled among the dependants, if not the domesticks, of great families, such as that of Leonato. Petruchio, while intent on the subjection of Katharine, calls out, in terms imperative, for his *cousin Ferdinand*. STEEVENS.

² *What the goujere,*] i. e. *morbus Gallicus*. The old copy corruptly reads, “good-year.” The same expression occurs again in *K. Lear*, Act V. sc. iii:

“The *goujeres* shall devour them, flesh and fell.”
See note on this passage. STEEVENS.

³ *I cannot hide what I am:*] This is one of our author's natural touches. An envious and unsocial mind, too proud to give

cause, and smile at no man's jests; eat when I have stomach, and wait for no man's leisure; sleep when I am drowsy, and tend on no man's business; laugh when I am merry, and claw no man in his humour.⁴

CON. Yea, but you must not make the full show of this, till you may do it without controlment. You have of late stood out against your brother, and he hath ta'en you newly into his grace; where it is impossible you should take true root, but by the fair weather that you make yourself: it is needful that you frame the season for your own harvest.

D. JOHN. I had rather be a canker in a hedge, than a rose in his grace;⁵ and it better fits my blood

pleasure, and too fullen to receive it, always endeavours to hide its malignity from the world and from itself, under the plainness of simple honesty, or the dignity of haughty independence.

JOHNSON.

⁴ ——— claw no man in his humour.] To *claw* is to flatter. So the pope's *claw-backs*, in Bishop Jewel, are the pope's flatterers. The sense is the same in the proverb, *Mulus mulum scabit*.

JOHNSON.

So, in *Albion's England*, 1597, p. 125:

“ The overweening of thy wits doth make thy foes to smile,
“ Thy friends to weepe, and *claw-backs* thee with soothings
to beguile.”

Again, in *Wylson on Usury*, 1571, p. 141: “ ——— therefore I will *clawe* him, and saye well might he fare, and godds blessing have he too. For the more he speaketh, the better it itcheth, and maketh better for me.” REED.

⁵ *I had rather be a canker in a hedge, than a rose in his grace;*] A canker is the canker-rose, dog-rose, *cynosbatus*, or *hip*. The sense is, I would rather live in obscurity the wild life of nature, than owe dignity or estimation to my brother. He still continues his wish of gloomy independence. But what is the meaning of the expression, *a rose in his grace*? If he was a rose of himself, his brother's *grace* or *favour* could not degrade him. I once read thus: *I had rather be a canker in a hedge, than a rose in his garden*: that is, I had rather be what nature makes me, however mean, than owe any exaltation or improvement to my brother's kindness or cultivation. But a less change will be sufficient: I think it

to be disdain'd of all, than to fashion a carriage to rob love from any: in this, though I cannot be said to be a flattering honest man, it must not be denied but I am a plain-dealing villain. I am trusted with a muzzle, and enfranchised with a clog; therefore I have decreed not to sing in my cage: If I had my mouth, I would bite; if I had my liberty, I would do my liking: in the mean time, let me be that I am, and seek not to alter me.

CON. Can you make no use of your discontent?

D. JOHN. I make all use of it, for I use it only.⁶ Who comes here? What news, Borachio?

Enter BORACHIO.

BORA. I came yonder from a great supper; the prince, your brother, is royally entertain'd by Leo-

should be read, *I had rather be a canker in a hedge, than a rose by his grace.* JOHNSON.

The *canker* is a term often substituted for the *canker-rose*. Heywood, in his *Love's Mistress*, 1636, calls it the "*canker-flower*," Again, in Shakspeare's 54th Sonnet;

"The *canker* blooms have full as deep a die

"As the perfumed tincture of the *rose*."

I think no change is necessary. The sense is,—I had rather be a neglected dog-rose in a hedge, than a garden-flower of the same species, if it profited by his culture. STEEVENS.

The latter words are intended as an answer to what Conrade has just said—"he hath ta'en you newly into his *grace*, where it is impossible you should take true *root*," &c. In *Macbeth* we have a kindred expression:

"——Welcome hither:

"I have begun to *plant* thee, and will labour

"To make thee full of *growing*."

Again, in *K. Henry VI.* P. III:

"I'll *plant* Plantagenet, *root* him up who dares."

MALONE.

⁶ ——— *for I use it only.*] i. e. for I make nothing else my counsellor. STEEVENS.

nato; and I can give you intelligence of an intended marriage.

D. JOHN. Will it serve for any model to build mischief on? What is he for a fool, that betroths himself to unquietness?

BORA. Marry, it is your brother's right hand.

D. JOHN. Who? the most exquisite Claudio?

BORA. Even he.

D. JOHN. A proper squire! And who, and who? which way looks he?

BORA. Marry, on Hero, the daughter and heir of Leonato.

D. JOHN. A very forward March-chick! How came you to this?

BORA. Being entertain'd for a perfumer, as I was smoking a musty room, comes me the prince and Claudio, hand in hand, in sad conference:⁷ I whipt me behind the arras; and there heard it agreed upon, that the prince should woo Hero for himself, and having obtained her, give her to count Claudio.

D. JOHN. Come, come, let us thither; this may prove food to my displeasure: that young start-up hath all the glory of my overthrow; if I can cross him any way, I bless myself every way: You are both sure,⁸ and will assist me?

CON. To the death, my lord.

D. JOHN. Let us to the great supper; their cheer is the greater, that I am subdued: 'Would the cook

⁷ ——— *in sad conference:*] *Sad* in this, as in future instances, signifies *serious*. So, in *The Winter's Tale*: "My father, and the gentlemen, are in *sad* talk." STEEVENS.

⁸ ——— *both sure,*] i. e. to be depended on. So; in *Macbeth*:
"———Thou *sure* and firm-set earth———" STEEVENS.

were of my mind!—Shall we go prove what's to be done?

BORA. We'll wait upon your lordship. [*Exeunt.*]

ACT II. SCENE I.

A Hall in LEONATO'S House.

Enter LEONATO, ANTONIO, HERO, BEATRICE, and Others.

LEON. Was not count John here at supper?

ANT. I saw him not.

BEAT. How tartly that gentleman looks! I never can see him, but I am heart-burn'd an hour after.⁹

HERO. He is of a very melancholy disposition.

BEAT. He were an excellent man, that were made just in the mid-way between him and Benedick: the one is too like an image, and says nothing; and the other, too like my lady's eldest son, evermore tattling.

LEON. Then half signior Benedick's tongue in count John's mouth, and half count John's melancholy in signior Benedick's face,—

BEAT. With a good leg, and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world,—if he could get her good will.

LEON. By my troth, niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue.

ANT. In faith, she is too curst.

⁹ — heart-burn'd *an hour after.*] The pain commonly called the *heart-burn*, proceeds from an *acid* humour in the stomach, and is therefore properly enough imputed to *tart* looks. JOHNSON.

BEAT. Too curst is more than curst: I shall lessen God's sending that way: for it is said, *God sends a curst cow short horns*; but to a cow too curst he sends none.

LEON. So, by being too curst, God will send you no horns.

BEAT. Just, if he send me no husband; for the which blessing, I am at him upon my knees every morning and evening: Lord! I could not endure a husband with a beard on his face; I had rather lie in the woollen.²

LEON. You may light upon a husband, that hath no beard.

BEAT. What should I do with him? dress him in my apparel, and make him my waiting-gentlewoman? He that hath a beard, is more than a youth; and he that hath no beard, is less than a man: and he that is more than a youth, is not for me; and he that is less than a man, I am not for him: Therefore I will even take six-pence in earnest of the bear-herd, and lead his apes into hell.

LEO. Well then, go you into hell?³

BEAT. No; but to the gate: and there will the devil meet me, like an old cuckold, with horns on his head, and say, *Get you to heaven, Beatrice, get you to heaven; here's no place for you maids*: so de-

² ——— *in the woollen.*] I suppose she means—between blankets, without sheets. STEEVENS.

³ *Well then, &c.*] Of the two next speeches Dr. Warburton says, *All this impious nonsense thrown to the bottom, is the players', and foisted in without rhyme or reason.* He therefore puts them in the margin. They do not deserve indeed so honourable a place; yet I am afraid they are too much in the manner of our author, who is sometimes trying to purchase merriment at too dear a rate.

JOHNSON.

I have restored the lines omitted. STEEVENS.

liver I up my apes, and away to Saint Peter for the heavens; he shows me where the bachelors sit, and there live we as merry as the day is long.

ANT. Well, niece, [*To HERO*] I trust, you will be ruled by your father.

BEAT. Yes, faith; it is my cousin's duty to make courtesy, and say, *Father, as it please you*:—but yet for all that, cousin, let him be a handsome fellow, or else make another courtesy, and say, *Father, as it please me*.

LEON. Well, niece, I hope to see you one day fitted with a husband.

BEAT. Not till God make men of some other metal than earth. Would it not grieve a woman to be over-master'd with a piece of valiant dust? to make an account of her life to a clod of wayward marl? No, uncle, I'll none: Adam's sons are my brethren; and truly, I hold it a sin to match in my kindred.

LEON. Daughter, remember, what I told you: if the prince do solicit you in that kind, you know your answer.

BEAT. The fault will be in the musick, cousin, if you be not woo'd in good time: if the prince be too important,⁴ tell him, there is measure in every thing,⁵ and so dance out the answer. For hear me, Hero;

⁴ ——— [*if the prince be too important,*] *Important* here, and in many other places, is *importunate*. JOHNSON.

So, in *King Lear*, Act IV. sc. iv:

“ ——— great France

“ My mourning, and *important* tears hath pitied.” STEEVENS.

⁵ ——— [*there is measure in every thing,*] A *measure* in old language, beside its ordinary meaning, signified also a *dance*. MALONE.

So, in *King Richard II*:

“ My legs can keep no *measure* in delight,

“ When my poor heart no *measure* keeps in grief.” STEEVENS.

Wooing, wedding, and repenting, is as a Scotch jig, a measure, and a cinque-pace: the first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure full of state and ancientry; and then comes repentance, and, with his bad legs, falls into the cinque-pace faster and faster, till he sink into his grave.

LEON. Cousin, you apprehend passing shrewdly.

BEAT. I have a good eye, uncle; I can see a church by day-light.

LEON. The revellers are entering; brother, make good room.

Enter Don PEDRO, CLAUDIO, BENEDICK, BALTHAZAR; ⁶ Don JOHN, BORACHIO, MARGARET, URSULA, and others, mask'd.

D. PEDRO, Lady, will you walk about with your friend? ⁷

HERO. So you walk softly, and look sweetly, and say nothing, I am yours for the walk; and, especially, when I walk away.

⁶ ——— *Balthazar*;] The quarto and folio add—*or dumb John*.

STEEVENS.

Here is another proof that when the first copies of our author's plays were prepared for the press, the transcript was made out by the ear. If the MS. had lain before the transcriber, it is very unlikely that he should have mistaken *Don* for *dumb*: but, by an inarticulate speaker, or inattentive hearer, they might easily be confounded. MALONE.

Don John's taciturnity has been already noticed. It seems therefore not improbable that the author himself might have occasionally applied the epithet *dumb* to him. REED.

⁷ ——— *your friend*?] *Friend*, in our author's time, was the common term for a *lover*. So also in French and Italian. MALONE.

Mr. Malone might have added, that this term was equally applicable to both sexes; for, in *Measure for Measure*, Lucio tells Isabella that her brother had "got his *friend* with child." STEEVENS.

D. PEDRO. With me in your company?

HERO. I may say so, when I please.

D. PEDRO. And when please you to say so?

HERO. When I like your favour; for God defend, the lute should be like the case! ⁸

D. PEDRO. My visor is Philemon's roof; within the house is Jove. ⁹

HERO. Why, then your visor should be thatch'd.

D. PEDRO. Speak low, if you speak love.

[Takes her aside.]

BENE. Well, I would you did like me.

MARG. So would not I, for your own sake; for I have many ill qualities.

⁸ — *the lute should be like the case!*] i. e. that your face should be as homely and coarse as your mask. THEOBALD.

⁹ *My visor is Philemon's roof, within the house is Jove.*] The first folio has—*Love*; the quarto, 1600—*Iove*; so that here Mr. Theobald might have found the very reading which, in the following note, he represents as a conjecture of his own. STEEVENS.

'Tis plain, the poet alludes to the story of Baucis and Philemon from Ovid: and this old couple, as the Roman poet describes it, lived in a thatch'd cottage:

“ — *stipulis & canna tecta palustri.*”

But why, *within this house is love*? Though this old pair lived in a cottage, this cottage received two straggling Gods, (Jupiter and Mercury) under its roof. So, Don Pedro is a prince; and though his visor is but ordinary, he would insinuate to Hero, that he has something *godlike* within: alluding either to his dignity or the qualities of his mind and person. By these circumstances, I am sure, the thought is mended: as, I think verily, the text is too, by the addition of a single letter—*within the house is Jove*. Nor is this emendation a little confirmed by another passage in our author, in which he plainly alludes to the same story. *As you like it*:

“ Jaques. O, *knowledge ill inhabited, worse than Jove in a thatched house!*” THEOBALD.

The line of Ovid above quoted is thus translated by Golding, 1587:

“ The *rooffe* thereof was *thatched* all with straw and fennish reede.” MALONE.

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BENE. Which is one?

MARG. I say my prayers aloud.

BENE. I love you the better; the hearers may cry, amen.

MARG. God match me with a good dancer!

BALTH. Amen.

MARG. And God keep him out of my fight, when the dance is done!—Answer, clerk.

BALTH. No more words; the clerk is answer'd.

URS. I know you well enough; you are signior Antonio.

ANT. At a word, I am not.

URS. I know you by the waggling of your head.

ANT. To tell you true, I counterfeit him.

URS. You could never do him so ill-well,² unless you were the very man: Here's his dry hand³ up and down; you are he, you are he.

ANT. At a word, I am not.

URS. Come, come; do you think I do not know you by your excellent wit? Can virtue hide itself? Go to, mum, you are he: graces will appear, and there's an end.

BEAT. Will you not tell me who told you so?

BENE. No, you shall pardon me.

BEAT. Nor will you not tell me who you are?

BENE. Not now.

² *You could never do him so ill-well,*] A similar phrase occurs in *The Merchant of Venice*:

“He hath a *better bad* habit of frowning, than the Count Palatine.” STEEVENS.

³ — *his dry hand*—] A *dry hand* was anciently regarded as the sign of a cold constitution. To this, Maria, in *Twelfth-Night*, alludes, Act I. sc. iii. STEEVENS.

BEAT. That I was disdainful,—and that I had my good wit out of the *Hundred merry Tales*; ⁴—Well, this was signior Benedick that said so.

BENE. What's he?

BEAT. I am sure, you know him well enough.

⁴ *Hundred merry Tales*;] The book, to which Shakspeare alludes, might be an old translation of *Les cent Nouvelles Nouvelles*. The original was published at Paris, in the black letter, before the year 1500, and is said to have been written by some of the royal family of France. Ames mentions a translation of it prior to the time of Shakspeare,

In *The London Chaunticlere*, 1659, this work, among others, is cried for sale by a ballad-man. “The Seven Wise Men of Gotham; a *Hundred merry Tales*; Scoggin's Jests,” &c.

Again, in *The Nice Valour*, &c. by Beaumont and Fletcher:

“—— the Almanacs,

“The *Hundred Novels*, and the Books of Cookery.”

Of this collection there are frequent entries in the register of the Stationers' Company. The first I met with was in Jan. 1581.

STEEVENS,

This book was certainly printed before the year 1575, and in much repute, as appears from the mention of it in Laneham's Letter concerning the entertainment at Kenelworth-Castle. Again, in *The English Courtier and the Cuntrey Gentleman*, bl. l. 1586. fig. H 4: “—— wee want not also pleasant mad headed knaves that bee properly learned and well reade in diverse pleasant bookes and good authors. As Sir Guy of Warwicke, the Foure Sonnes of Aymon, the Ship of Fooles, the Budget of Demaundes, the *Hundredth merry Tales*, the Booke of Ryddles, and many other excellent writers both witty and pleasaunt.” It has been suggested to me that there is no other reason than the word *hundred* to suppose this book a translation of the *Cent Nouvelles Nouvelles*. I have now but little doubt that Boccace's *Decameron* was the book here alluded to. It contains just one hundred Novels. So, in *Guazzo's Civile Conversation*, 1586, p. 158: “—— we do but give them occasion to turne over the *Hundred Nouvelles* of Boccace, and to write amorous and lascivious letters.”

REED.

The *Hundred merry Tales* can never have been a translation of *Les cent Nouvelles Nouvelles*, many of which are very tragical relations, and none of them calculated to furnish a lady with good wit. It should seem rather to have been a sort of jest-book.

RITSON.

BENE. Not I, believe me.

BEAT. Did he never make you laugh?

BENE. I pray you, what is he?

BEAT. Why, he is the prince's jester: a very dull fool; only his gift is in devising impossible slanders: ⁵ none but libertines delight in him; and the commendation is not in his wit, but in his villainy; ⁶ for he both pleaseth men, and angers them, and then they laugh at him, and beat him: I am sure, he is in the fleet; I would he had boarded me.

BENE. When I know the gentleman, I'll tell him what you say.

BEAT. Do, do: he'll but break a comparison or two on me; which, peradventure, not mark'd, or not laugh'd at, strikes him into melancholy; and then there's a partridge' wing saved, for the fool will eat no supper that night. [*Musick within.*] We must follow the leaders.

BENE. In every good thing.

BEAT. Nay, if they lead to any ill, I will leave them at the next turning. [*Dance. Then exeunt all but Don JOHN, BORACHIO, and CLAUDIO.*]

⁵ — his gift is in devising impossible slanders:] We should read *impassible*, i. e. slanders so ill invented, that they will pass upon no body. WARBURTON.

Impossible slanders are, I suppose, such slanders as, from their absurdity and impossibility, bring their own confutation with them.

JOHNSON.

Johnson's explanation appears to be right. Ford says, in *The Merry Wives of Windsor*, that he shall search for Falstaff in "*impossible* places." The word *impossible* is also used in a similar sense in Jonson's *Sejanus*, where Silius accuses Afer of

"Malicious and manifold applying,

"Foul wrestling, and *impossible* construction." M. MASON.

⁶ — his villainy:] By which she means his malice and impiety. By his impious jests, she insinuates, he *pleased* libertines; and by his *devising slanders* of them, he angered them. WARBURTON.

D. JOHN. Sure, my brother is amorous on Hero, and hath withdrawn her father to break with him about it: The ladies follow her, and but one visor remains.

BORA. And that is Claudio: I know him by his bearing.⁷

D. JOHN. Are not you signior Benedick?

CLAUD. You know me well; I am he.

D. JOHN. Signior, you are very near my brother in his love: he is enamoured on Hero; I pray you, dissuade him from her, she is no equal for his birth: you may do the part of an honest man in it.

CLAUD. How know you he loves her?

D. JOHN. I heard him swear his affection.

BORA. So did I too; and he swore he would marry her to-night.

D. JOHN. Come, let us to the banquet.

[*Exeunt Don JOHN and BORACHIO.*]

CLAUD. Thus answer I in name of Benedick, But hear these ill news with the ears of Claudio.— 'Tis certain so;—the prince wooes for himself, Friendship is constant in all other things, Save in the office and affairs of love: Therefore,⁸ all hearts in love use their own tongues; Let every eye negotiate for itself, And trust no agent: for beauty is a witch, Against whose charms faith melteth into blood.⁹

⁷ — his bearing.] i. e. his carriage, his demeanour. So, in *Measure for Measure*;

“How I may formally in person bear me.” STEEVENS,

⁸ *Therefore, &c.*] *Let*, which is found in the next line, is understood here. MALONE.

⁹ — beauty is a witch,

Against whose charms faith melteth into blood.] i. e. as wax

CLAUD. My liege, your highness now may do me good.

D. PEDRO. My love is thine to teach; teach it but how,
And thou shalt see how apt it is to learn
Any hard lesson that may do thee good.

CLAUD. Hath Leonato any son, my lord?

D. PEDRO. No child but Hero, she's his only heir:
Dost thou affect her, Claudio?

CLAUD. O my lord,
When you went onward on this ended action,
I look'd upon her with a soldier's eye,
That lik'd, but had a rougher task in hand
Than to drive liking to the name of love:
But now I am return'd, and that war-thoughts
Have left their places vacant, in their rooms
Come thronging soft and delicate desires,
All prompting me how fair young Hero is,
Saying, I lik'd her ere I went to wars.

D. PEDRO. Thou wilt be like a lover presently,
And tire the hearer with a book of words:
If thou dost love fair Hero, cherish it;
And I will break with her, and with her father,

Old ends, however, may refer to the quotation that D. Pedro had made from *The Spanish Tragedy*. "Ere you attack me on the subject of love, with fragments of old plays, examine whether you are yourself free from its power." So, *King Richard*:

"With odd *old ends*, stol'n forth of holy writ."

This kind of conclusion to letters was not obsolete in our author's time, as has been suggested. Michael Drayton concludes one of his letters to Drummond of Hawthornden, in 1619, thus: "And so wishing you all happiness, I commend you to God's tuition, and rest your assured friend." So also Lord Salisbury concludes a letter to Sir Ralph Winwood, April 7th, 1610: "— And so I commit you to God's protection."

Winwood's *Memorials*, III. 147. MALONE.

And thou shalt have her: Was't not to this end,
That thou began'st to twist so fine a story?

CLAUD. How sweetly do you minister to love,
That know love's grief by his complexion!
But lest my liking might too sudden seem,
I would have salv'd it with a longer treatise.

D. PEDRO. What need the bridge much broader
than the flood?

The fairest grant is the necessity:⁶
Look, what will serve, is fit: 'tis once, thou lov'st;⁷
And I will fit thee with the remedy.
I know, we shall have revelling to-night;
I will assume thy part in some disguise,
And tell fair Hero I am Claudio;
And in her bosom I'll unclasp my heart,
And take her hearing prisoner with the force
And strong encounter of my amorous tale:
Then, after, to her father will I break;

⁶ *The fairest grant is the necessity:*] i. e. no one can have a better
reason for granting a request than the necessity of its being granted.
WARBURTON.

Mr. Hayley with great acuteness proposes to read,

The fairest grant is to necessity. STEEVENS.

These words cannot imply the sense that Warburton contends
for; but if we suppose that *grant* means *concession*, the sense is
obvious; and that is no uncommon acceptation of that word.

M. MASON.

⁷ — 'tis once, *thou lov'st* ;] This phrase, with concomitant
obscurity, appears in other dramas of our author, viz. *The Merry*
Wives of Windsor, and *K. Henry VIII.* In *The Comedy of Errors*,
it stands as follows:

"Once this—Your long experience of her wisdom," &c.
Balthasar is speaking to the Ephesian Antipholis.

Once may therefore mean "once for all,"—" 'tis enough to
say at once." STEEVENS.

Once has here, I believe, the force of—*once for all*. So, in
Coriolanus: "Once, if he do require our voices, we ought not
to deny him." MALONE.

And, the conclusion is, she shall be thine:
In practice let us put it presently. *[Exeunt.]*

S C E N E II.

A Room in LEONATO's House.

Enter LEONATO and ANTONIO.

LEON. How now, brother? Where is my cousin, your son? Hath he provided this musick?

ANT. He is very busy about it. But, brother, I can tell you strange news⁷ that you yet dream'd not of.

LEON. Are they good?

ANT. As the event stamps them; but they have a good cover, they show well outward. The prince and Count Claudio, walking in a thick-pleached alley⁸ in my orchard, were thus much overheard by a man of mine: The prince discovered to Claudio, that he loved my niece your daughter, and meant to acknowledge it this night in a dance; and, if he found her accordant, he meant to take the present time by the top, and instantly break with you of it.

LEON. Hath the fellow any wit, that told you this?

ANT. A good sharp fellow; I will send for him, and question him yourself.

LEON. No, no; we will hold it as a dream, till it appear itself:—but I will acquaint my daughter withal, that she may be the better prepared for an

⁷ ——— strange news —] Thus the quarto, 1600. The folio omits the epithet, which indeed is of little value. STEEVENS.

⁸ ——— a thick-pleached alley —] *Thick-pleached* is thickly interwoven. So afterwards, Act III. sc. i:

“ ——— bid her steal into the *pleached bower*.”
Again, in *King Henry V*:

“ ——— her hedges even-pleach'd —.” STEEVENS.

answer, if peradventure this be true. Go you, and tell her of it. [*Several persons cross the stage.*] Cousins, you know⁹ what you have to do.—O, I cry you mercy, friend; go you with me, and I will use your skill:—Good cousins, have a care this busy time.
[*Exeunt.*]

SCENE III.

Another Room in LEONATO'S House.

Enter Don JOHN and CONRADE.

CON. What the goujere,² my lord! why are you thus out of measure sad?

D. JOHN. There is no measure in the occasion that breeds it, therefore the sadness is without limit.

CON. You should hear reason.

D. JOHN. And when I have heard it, what blessing bringeth it?

CON. If not a present remedy, yet a patient sufferance.

D. JOHN. I wonder, that thou being (as thou say'st thou art) born under Saturn, goest about to apply a moral medicine to a mortifying mischief. I cannot hide what I am:³ I must be sad when I have

⁹ *Cousins, you know* —]—and afterwards,—*good cousins.*] *Cousins* were anciently enrolled among the dependants, if not the domesticks, of great families, such as that of Leonato. Petruchio, while intent on the subjection of Katharine, calls out, in terms imperative, for his *cousin Ferdinand*. STEEVENS.

² *What the goujere,*] i. e. *morbus Gallicus*. The old copy corruptly reads, "good-year." The same expression occurs again in *K. Lear*, Act V. sc. iii:

"The *goujeres* shall devour them, flesh and fell."
See note on this passage. STEEVENS.

³ *I cannot hide what I am:*] This is one of our author's natural touches. An envious and unsocial mind, too proud to give

cause, and smile at no man's jests ; eat when I have stomach, and wait for no man's leisure ; sleep when I am drowsy, and tend on no man's business ; laugh when I am merry, and claw no man in his humour.⁴

CON. Yea, but you must not make the full show of this, till you may do it without controlment. You have of late stood out against your brother, and he hath ta'en you newly into his grace ; where it is impossible you should take true root, but by the fair weather that you make yourself : it is needful that you frame the season for your own harvest.

D. JOHN. I had rather be a canker in a hedge, than a rose in his grace ;⁵ and it better fits my blood

pleasure, and too fullen to receive it, always endeavours to hide its malignity from the world and from itself, under the plainness of simple honesty, or the dignity of haughty independence.

JOHNSON.

⁴ ——— claw *no man in his humour.*] To *claw* is to flatter. So *the pope's claw-backs*, in Bishop Jewel, are the pope's flatterers. The sense is the same in the proverb, *Mulus mulum scabit.*

JOHNSON.

So, in *Albion's England*, 1597, p. 125 :

“ The overweening of thy wits doth make thy foes to smile,

“ Thy friends to weepe, and *claw-backs* thee with soothing
to beguile.”

Again, in *Wylson on Usury*, 1571, p. 141 : “ ——— therefore I will *claw* him, and saye well might he fare, and godds blessing have he too. For the more he speaketh, the better it itcheth, and maketh better for me.” REED.

⁵ *I had rather be a canker in a hedge, than a rose in his grace ;*] A *canker* is the *canker-rose*, *dog-rose*, *cynosbatus*, or *hip*. The sense is, I would rather live in obscurity the wild life of nature, than owe dignity or estimation to my brother. He still continues his wish of gloomy independence. But what is the meaning of the expression, *a rose in his grace* ? If he was a *rose* of himself, his brother's *grace* or *favour* could not degrade him. I once read thus : *I had rather be a canker in a hedge, than a rose in his garden* : that is, I had rather be what nature makes me, however mean, than owe any exaltation or improvement to my brother's kindness or cultivation. But a less change will be sufficient : I think it

to be disdain'd of all, than to fashion a carriage to rob love from any: in this, though I cannot be said to be a flattering honest man, it must not be denied but I am a plain-dealing villain. I am trusted with a muzzle, and enfranchised with a clog; therefore I have decreed not to sing in my cage: If I had my mouth, I would bite; if I had my liberty, I would do my liking: in the mean time, let me be that I am, and seek not to alter me.

CON. Can you make no use of your discontent?

D. JOHN. I make all use of it, for I use it only.⁶ Who comes here? What news, Borachio?

Enter BORACHIO.

BORA. I came yonder from a great supper; the prince, your brother, is royally entertain'd by Leo-

should be read, *I had rather be a canker in a hedge, than a rose by his grace.* JOHNSON.

The *canker* is a term often substituted for the *canker-rose*. Heywood, in his *Love's Mistress*, 1636, calls it the "*canker-flower*." Again, in Shakspeare's 54th Sonnet:

"The *canker* blooms have full as deep a die

"As the perfumed tincture of the *rose*."

I think no change is necessary. The sense is,—I had rather be a neglected dog-rose in a hedge, than a garden-flower of the same species, if it profited by his culture. STEEVENS.

The latter words are intended as an answer to what Conrade has just said—"he hath ta'en you newly into his *grace*, where it is impossible you should take true *root*," &c. In *Macbeth* we have a kindred expression:

"—— Welcome hither:

"I have begun to *plant* thee, and will labour

"To make thee full of *growing*."

Again, in *K. Henry VI.* P. III:

"I'll *plant* Plantagenet, *root* him up who dares."

MALONE.

⁶ ——— for I use it only.] i. e. for I make nothing else my counsellor. STEEVENS.

nato; and I can give you intelligence of an intended marriage.

D. JOHN. Will it serve for any model to build mischief on? What is he for a fool, that betroths himself to unquietness?

BORA. Marry, it is your brother's right hand.

D. JOHN. Who? the most exquisite Claudio?

BORA. Even he.

D. JOHN. A proper squire! And who, and who? which way looks he?

BORA. Marry, on Hero, the daughter and heir of Leonato.

D. JOHN. A very forward March-chick! How came you to this?

BORA. Being entertain'd for a perfumer, as I was smoking a musty room, comes me the prince and Claudio, hand in hand, in sad conference:⁷ I whipt me behind the arras; and there heard it agreed upon, that the prince should woo Hero for himself, and having obtained her, give her to count Claudio.

D. JOHN. Come, come, let us thither; this may prove food to my displeasure: that young start-up hath all the glory of my overthrow; if I can cross him any way, I bless myself every way: You are both sure,⁸ and will assist me?

CON. To the death, my lord.

D. JOHN. Let us to the great supper; their cheer is the greater, that I am subdued: 'Would the cook

⁷ ——— *in sad conference:*] *Sad* in this, as in future instances, signifies *serious*. So, in *The Winter's Tale*: "My father, and the gentlemen, are in *sad* talk." STEEVENS.

⁸ ——— *both sure,*] i. e. to be depended on. So, in *Macbeth*:
"——Thou *sure* and firm-set earth——." STEEVENS.

were of my mind!—Shall we go prove what's to be done?

BORA. We'll wait upon your lordship. [*Exeunt.*]

ACT II. SCENE I.

A Hall in LEONATO'S House.

Enter LEONATO, ANTONIO, HERO, BEATRICE, and Others.

LEON. Was not count John here at supper?

ANT. I saw him not.

BEAT. How tartly that gentleman looks! I never can see him, but I am heart-burn'd an hour after.⁹

HERO. He is of a very melancholy disposition.

BEAT. He were an excellent man, that were made just in the mid-way between him and Benedick: the one is too like an image, and says nothing; and the other, too like my lady's eldest son, evermore tattling.

LEON. Then half signior Benedick's tongue in count John's mouth, and half count John's melancholy in signior Benedick's face,—

BEAT. With a good leg, and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world,—if he could get her good will.

LEON. By my troth, niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue.

ANT. In faith, she is too curst.

⁹ — heart-burn'd *an hour after.*] The pain commonly called the *heart-burn*, proceeds from an *acid* humour in the stomach, and is therefore properly enough imputed to *tart* looks. JOHNSON.

BEAT. Too curst is more than curst: I shall lessen God's sending that way: for it is said, *God sends a curst cow short horns*; but to a cow too curst he sends none.

LEON. So, by being too curst, God will send you no horns.

BEAT. Just, if he send me no husband; for the which blessing, I am at him upon my knees every morning and evening: Lord! I could not endure a husband with a beard on his face; I had rather lie in the woollen.²

LEON. You may light upon a husband, that hath no beard.

BEAT. What should I do with him? dress him in my apparel, and make him my waiting-gentlewoman? He that hath a beard, is more than a youth; and he that hath no beard, is less than a man: and he that is more than a youth, is not for me; and he that is less than a man, I am not for him: Therefore I will even take six-pence in earnest of the bear-herd, and lead his apes into hell.

LEO. Well then, go you into hell?³

BEAT. No; but to the gate: and there will the devil meet me, like an old cuckold, with horns on his head, and say, *Get you to heaven, Beatrice, get you to heaven; here's no place for you maids*: so de-

² ——— *in the woollen.*] I suppose she means—between blankets, without sheets. STEEVENS.

³ *Well then, &c.*] Of the two next speeches Dr. Warburton says, *All this impious nonsense thrown to the bottom, is the players', and foisted in without rhyme or reason.* He therefore puts them in the margin. They do not deserve indeed so honourable a place; yet I am afraid they are too much in the manner of our author, who is sometimes trying to purchase merriment at too dear a rate.

JOHNSON.

I have restored the lines omitted. STEEVENS.

liver I up my apes, and away to Saint Peter for the heavens; he shows me where the bachelors sit, and there live we as merry as the day is long.

ANT. Well, niece, [*To HERO*] I trust, you will be ruled by your father.

BEAT. Yes, faith; it is my cousin's duty to make courtesy, and say, *Father, as it please you*:—but yet for all that, cousin, let him be a handsome fellow, or else make another courtesy, and say, *Father, as it please me*.

LEON. Well, niece, I hope to see you one day fitted with a husband.

BEAT. Not till God make men of some other metal than earth. Would it not grieve a woman to be over-master'd with a piece of valiant dust? to make an account of her life to a clod of wayward marl? No, uncle, I'll none: Adam's sons are my brethren; and truly, I hold it a sin to match in my kindred.

LEON. Daughter, remember, what I told you: if the prince do solicit you in that kind, you know your answer.

BEAT. The fault will be in the musick, cousin, if you be not woo'd in good time: if the prince be too important,⁴ tell him, there is measure in every thing,⁵ and so dance out the answer. For hear me, Hero;

⁴ ——— *if the prince be too important,*] *Important* here, and in many other places, is *importunate*. JOHNSON.

So, in *King Lear*, Act IV. sc. iv:

“ ——— great France

“ My mourning, and *important* tears hath pitied.” STEEVENS.

⁵ ——— *there is measure in every thing,*] A *measure* in old language, beside its ordinary meaning, signified also a *dance*. MALONE.

So, in *King Richard II*:

“ My legs can keep no *measure* in delight,

“ When my poor heart no *measure* keeps in grief.” STEEVENS.

Wooing, wedding, and repenting, is as a Scotch jig, a measure, and a cinque-pace: the first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure full of state and ancientry; and then comes repentance, and, with his bad legs, falls into the cinque-pace faster and faster, till he sink into his grave.

LEON. Cousin, you apprehend passing shrewdly.

BEAT. I have a good eye, uncle; I can see a church by day-light.

LEON. The revellers are entering; brother, make good room.

Enter Don PEDRO, CLAUDIO, BENEDICK, BALTHAZAR; ⁶ Don JOHN, BORACHIO, MARGARET, URSULA, and others, mask'd.

D. PEDRO, Lady, will you walk about with your friend? ⁷

HERO. So you walk softly, and look sweetly, and say nothing, I am yours for the walk; and, especially, when I walk away.

⁶ ——— *Balthazar*;] The quarto and folio add—*or dumb John*.

STEEVENS.

Here is another proof that when the first copies of our author's plays were prepared for the press, the transcript was made out by the ear. If the MS. had lain before the transcriber, it is very unlikely that he should have mistaken *Don* for *dumb*: but, by an inarticulate speaker, or inattentive hearer, they might easily be confounded. MALONE.

Don John's taciturnity has been already noticed. It seems therefore not improbable that the author himself might have occasionally applied the epithet *dumb* to him. REED.

⁷ ——— *your friend*?] *Friend*, in our author's time, was the common term for a *lover*. So also in French and Italian. MALONE.

Mr. Malone might have added, that this term was equally applicable to both sexes; for, in *Measure for Measure*, Lucio tells Isabella that her brother had "got his *friend* with child." STEEVENS.

D. PEDRO. With me in your company?

HERO. I may say so, when I please.

D. PEDRO. And when please you to say so?

HERO. When I like your favour; for God defend, the lute should be like the case! ⁸

D. PEDRO. My visor is Philemon's roof; within the house is Jove. ⁹

HERO. Why, then your visor should be thatch'd.

D. PEDRO. Speak low, if you speak love.

[Takes her aside.

BENE. Well, I would you did like me.

MARG. So would not I, for your own sake; for I have many ill qualities.

⁸ ——— *the lute should be like the case!*] i. e. that your face should be as homely and coarse as your mask. THEOBALD.

⁹ *My visor is Philemon's roof, within the house is Jove.*] The first folio has—*Love*; the quarto, 1600—*Iove*; so that here Mr. Theobald might have found the very reading which, in the following note, he represents as a conjecture of his own. STEEVENS.

'Tis plain, the poet alludes to the story of Baucis and Philemon from Ovid: and this old couple, as the Roman poet describes it, lived in a thatch'd cottage:

“ ——— *stipulis & canna tecta palustri.*”

But why, *within this house is love*? Though this old pair lived in a cottage, this cottage received two straggling Gods, (Jupiter and Mercury) under its roof. So, Don Pedro is a prince; and though his visor is but ordinary, he would insinuate to Hero, that he has something *godlike* within: alluding either to his dignity or the qualities of his mind and person. By these circumstances, I am sure, the thought is mended: as, I think verily, the text is too, by the addition of a single letter—*within the house is Jove*. Nor is this emendation a little confirmed by another passage in our author, in which he plainly alludes to the same story. *As you like it*:

“ Jaques. O, *knowledge ill inhabited, worse than Jove in a thatched house!*” THEOBALD.

The line of Ovid above quoted is thus translated by Golding, 1587:

“ The *rooffe* thereof was *thatched* all with straw and fennish reede.” MALONE.

BENE. Which is one?

MARG. I say my prayers aloud.

BENE. I love you the better; the hearers may cry, amen.

MARG. God match me with a good dancer!

BALTH. Amen.

MARG. And God keep him out of my fight, when the dance is done!—Answer, clerk.

BALTH. No more words; the clerk is answer'd.

URS. I know you well enough; you are signior Antonio.

ANT. At a word, I am not.

URS. I know you by the waggling of your head.

ANT. To tell you true, I counterfeit him.

URS. You could never do him so ill-well,² unless you were the very man: Here's his dry hand³ up and down; you are he, you are he.

ANT. At a word, I am not.

URS. Come, come; do you think I do not know you by your excellent wit? Can virtue hide itself? Go to, mum, you are he: graces will appear, and there's an end.

BEAT. Will you not tell me who told you so?

BENE. No, you shall pardon me.

BEAT. Nor will you not tell me who you are?

BENE. Not now.

² *You could never do him so ill-well,*] A similar phrase occurs in *The Merchant of Venice*:

“He hath a *better bad* habit of frowning, than the Count Palatine.” STEEVENS.

³ — *his dry hand*—] A *dry* hand was anciently regarded as the sign of a cold constitution. To this, Maria, in *Twelfth-Night*, alludes, Act I. sc. iii. STEEVENS.

BEAT. That I was disdainful,—and that I had my good wit out of the *Hundred merry Tales*; ⁴—Well, this was signior Benedick that said so.

BENE. What's he?

BEAT. I am sure, you know him well enough.

⁴ *Hundred merry Tales*;] The book, to which Shakspeare alludes, might be an old translation of *Les cent Nouvelles Nouvelles*. The original was published at Paris, in the black letter, before the year 1500, and is said to have been written by some of the royal family of France. Ames mentions a translation of it prior to the time of Shakspeare.

In *The London Chaunticleres*, 1659, this work, among others, is cried for sale by a ballad-man. “The Seven Wise Men of Gotham; a *Hundred merry Tales*; Scoggin's Jests,” &c. Again, in *The Nice Valour*, &c. by Beaumont and Fletcher:

“——the Almanacs,

“The *Hundred Novels*, and the Books of Cookery.”

Of this collection there are frequent entries in the register of the Stationers' Company. The first I met with was in Jan. 1581.

STEEVENS.

This book was certainly printed before the year 1575, and in much repute, as appears from the mention of it in Laneham's Letter concerning the entertainment at Kenelworth-Castle. Again, in *The English Courtier and the Cuntrey Gentleman*, bl. l. 1586. fig. H 4: “——wee want not also pleasant mad headed knaves that bee properly learned and well reade in diverse pleasant bookes and good authors. As Sir Guy of Warwicke, the Foure Sonnes of Aymon, the Ship of Fooles, the Budget of Demaundes, the *Hundredth merry Tales*, the Booke of Ryddles, and many other excellent writers both witty and pleasaunt.” It has been suggested to me that there is no other reason than the word *hundred* to suppose this book a translation of the *Cent Nouvelles Nouvelles*. I have now but little doubt that Boccace's *Decameron* was the book here alluded to. It contains just one hundred Novels. So, in *Guazzo's Civile Conversation*, 1586, p. 158: “——we do but give them occasion to turne over the *Hundred Nouvelles* of Boccace, and to write amorous and lascivious letters.”

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RITSON.

Wooring, wedding, and repenting, is as a Scotch jig, a measure, and a cinque-pace: the first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure full of state and ancientry; and then comes repentance, and, with his bad legs, falls into the cinque-pace faster and faster, till he sink into his grave.

LEON. Cousin, you apprehend passing shrewdly.

BEAT. I have a good eye, uncle; I can see a church by day-light.

LEON. The revellers are entering; brother, make good room.

Enter Don PEDRO, CLAUDIO, BENEDICK, BALTHAZAR; ⁶ Don JOHN, BORACHIO, MARGARET, URSULA, and others, mask'd.

D. PEDRO, Lady, will you walk about with your friend? ⁷

HERO. So you walk softly, and look sweetly, and say nothing, I am yours for the walk; and, especially, when I walk away.

⁶ ——— *Balthazar*;] The quarto and folio add—*or dumb John*.

STEEVENS.

Here is another proof that when the first copies of our author's plays were prepared for the press, the transcript was made out by the ear. If the MS. had lain before the transcriber, it is very unlikely that he should have mistaken *Don* for *dumb*: but, by an inarticulate speaker, or inattentive hearer, they might easily be confounded. MALONE.

Don John's taciturnity has been already noticed. It seems therefore not improbable that the author himself might have occasionally applied the epithet *dumb* to him. REED.

⁷ ——— *your friend*?] *Friend*, in our author's time, was the common term for a *lover*. So also in French and Italian. MALONE.

Mr. Malone might have added, that this term was equally applicable to both sexes; for, in *Measure for Measure*, Lucio tells Isabella that her brother had "got his *friend* with child." STEEVENS.

D. PEDRO. With me in your company?

HERO. I may say so, when I please.

D. PEDRO. And when please you to say so?

HERO. When I like your favour; for God defend, the lute should be like the case!⁸

D. PEDRO. My visor is Philemon's roof; within the house is Jove.⁹

HERO. Why, then your visor should be thatch'd.

D. PEDRO. Speak low, if you speak love.

[Takes her aside.]

BENE. Well, I would you did like me.

MARG. So would not I, for your own sake; for I have many ill qualities.

⁸ — *the lute should be like the case!*] i. e. that your face should be as homely and coarse as your mask. THEOBALD.

⁹ *My visor is Philemon's roof, within the house is Jove.*] The first folio has—*Love*; the quarto, 1600—*Love*; so that here Mr. Theobald might have found the very reading which, in the following note, he represents as a conjecture of his own. STEEVENS.

'Tis plain, the poet alludes to the story of Baucis and Philemon from Ovid: and this old couple, as the Roman poet describes it, lived in a thatch'd cottage:

“ — *stipulis & canna tecta palustri.*”

But why, *within this house is love*? Though this old pair lived in a cottage, this cottage received two straggling Gods, (Jupiter and Mercury) under its roof. So, Don Pedro is a prince; and though his visor is but ordinary, he would insinuate to Hero, that he has something *godlike* within: alluding either to his dignity or the qualities of his mind and person. By these circumstances, I am sure, the thought is mended: as, I think verily, the text is too, by the addition of a single letter—*within the house is Jove*. Nor is this emendation a little confirmed by another passage in our author, in which he plainly alludes to the same story. *As you like it*:

“ Jaques. O, *knowledge ill inhabited, worse than Jove in a thatched house!*” THEOBALD.

The line of Ovid above quoted is thus translated by Golding, 1587:

“ The *rooffe* thereof was *thatched* all with straw and fennish reede.” MALONE.

BENE. Which is one?

MARG. I say my prayers aloud.

BENE. I love you the better; the hearers may cry, amen.

MARG. God match me with a good dancer!

BALTH. Amen.

MARG. And God keep him out of my fight, when the dance is done!—Answer, clerk.

BALTH. No more words; the clerk is answer'd.

URS. I know you well enough; you are signior Antonio.

ANT. At a word, I am not.

URS. I know you by the waggling of your head.

ANT. To tell you true, I counterfeit him.

URS. You could never do him so ill-well,² unless you were the very man: Here's his dry hand³ up and down; you are he, you are he.

ANT. At a word, I am not.

URS. Come, come; do you think I do not know you by your excellent wit? Can virtue hide itself? Go to, mum, you are he: graces will appear, and there's an end.

BEAT. Will you not tell me who told you so?

BENE. No, you shall pardon me.

BEAT. Nor will you not tell me who you are?

BENE. Not now.

² *You could never do him so ill-well,*] A similar phrase occurs in *The Merchant of Venice*:

“He hath a better bad habit of frowning, than the Count Palatine.” STEEVENS.

³ — *his dry hand*—] A dry hand was anciently regarded as the sign of a cold constitution. To this, Maria, in *Twelfth-Night*, alludes, Act I. sc. iii. STEEVENS.

BEAT. That I was disdainful,—and that I had my good wit out of the *Hundred merry Tales*; ⁴—Well, this was signior Benedick that said so.

BENE. What's he?

BEAT. I am sure, you know him well enough.

⁴ *Hundred merry Tales*;] The book, to which Shakspeare alludes, might be an old translation of *Les cent Nouvelles Nouvelles*. The original was published at Paris, in the black letter, before the year 1500, and is said to have been written by some of the royal family of France. Ames mentions a translation of it prior to the time of Shakspeare.

In *The London Chaunticlere*, 1659, this work, among others, is cried for sale by a ballad-man. “The Seven Wise Men of Gotham; a *Hundred merry Tales*; Scoggin's Jests,” &c. Again, in *The Nice Valour*, &c. by Beaumont and Fletcher:

“——the Almanacs,

“The *Hundred Novels*, and the Books of Cookery.”

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RITSON.

BENE. Not I, believe me.

BEAT. Did he never make you laugh?

BENE. I pray you, what is he?

BEAT. Why, he is the prince's jester: a very dull fool; only his gift is in devising impossible slanders: ⁵ none but libertines delight in him; and the commendation is not in his wit, but in his villainy; ⁶ for he both pleaseth men, and angers them, and then they laugh at him, and beat him: I am sure, he is in the fleet; I would he had boarded me.

BENE. When I know the gentleman, I'll tell him what you say.

BEAT. Do, do: he'll but break a comparison or two on me; which, peradventure, not mark'd, or not laugh'd at, strikes him into melancholy; and then there's a partridge' wing saved, for the fool will eat no supper that night. [*Musick within.*] We must follow the leaders.

BENE. In every good thing.

BEAT. Nay, if they lead to any ill, I will leave them at the next turning. [*Dance. Then exeunt all but Don JOHN, BORACHIO, and CLAUDIO.*]

⁵ — his gift is in devising impossible slanders:] We should read *impassible*, i. e. slanders so ill invented, that they will pass upon no body. WARBURTON.

Impossible slanders are, I suppose, such slanders as, from their absurdity and impossibility, bring their own confutation with them.

JOHNSON.

Johnson's explanation appears to be right. Ford says, in *The Merry Wives of Windsor*, that he shall search for Falstaff in "*impossible* places." The word *impossible* is also used in a similar sense in Jonson's *Sejanus*, where Silius accuses Afer of

"Malicious and manifold applying,

"Foul wresting, and *impossible* construction." M. MASON.

⁶ — his villainy;] By which she means his malice and impiety. By his impious jests, she insinuates, he *pleased* libertines; and by his *devising slanders* of them, he angered them. WARBURTON.

D. JOHN. Sure, my brother is amorous on Hero, and hath withdrawn her father to break with him about it: The ladies follow her, and but one visor remains.

BORA. And that is Claudio: I know him by his bearing.⁷

D. JOHN. Are not you signior Benedick?

CLAUD. You know me well; I am he.

D. JOHN. Signior, you are very near my brother in his love: he is enamoured on Hero; I pray you, dissuade him from her, she is no equal for his birth: you may do the part of an honest man in it.

CLAUD. How know you he loves her?

D. JOHN. I heard him swear his affection.

BORA. So did I too; and he swore he would marry her to-night.

D. JOHN. Come, let us to the banquet.

[*Exeunt Don JOHN and BORACHIO.*]

CLAUD. Thus answer I in name of Benedick,
But hear these ill news with the ears of Claudio,—
'Tis certain so;—the prince wooes for himself,
Friendship is constant in all other things,
Save in the office and affairs of love:
Therefore,⁸ all hearts in love use their own tongues;
Let every eye negotiate for itself,
And trust no agent: for beauty is a witch,
Against whose charms faith melteth into blood.⁹

⁷ ——— *his bearing.*] i. e. his carriage, his demeanour. So, in *Measure for Measure*;

“How I may formally in person *bear* me.” STEEVENS,

⁸ *Therefore, &c.*] *Let*, which is found in the next line, is understood here. MALONE.

⁹ ——— *beauty is a witch,*

Against whose charms faith melteth into blood.] i. e. as wax

This is an accident of hourly proof,
Which I mistrusted not: Farewell therefore, Hero!

Re-enter BENEDICK.

BENE. Count Claudio?

CLAUD. Yea, the same.

BENE. Come, will you go with me?

CLAUD. Whither?

BENE. Even to the next willow, about your own business, count. What fashion will you wear the garland of? About your neck, like an usurer's chain?² or under your arm, like a lieutenant's scarf?

when opposed to the fire kindled by a witch, no longer preserves the figure of the person whom it was designed to represent, but flows into a shapeless lump; so fidelity, when confronted with beauty, dissolves into our ruling passion, and is lost there like a drop of water in the sea.

That *blood* signifies (as Mr. Malone has also observed) *amorous heat*, will appear from the following passage in *All's well that ends well*, Act III. sc. vii:

“ Now his important *blood* will nought deny

“ That she'll demand.” STEEVENS.

² ——— *usurer's chain?*] *Chains* of gold, of considerable value, were in our author's time, usually worn by wealthy citizens, and others, in the same manner as they now are, on publick occasions, by the Aldermen of London. See *The Puritan, or the Widow of Watling-Street*, Act III. sc. iii. *Albumazar*, Act I. sc. vii. and other pieces. REED.

Usury seems about this time to have been a common topic of invective. I have three or four dialogues, pasquils, and discourses on the subject, printed before the year 1600. From every one of these it appears, that the merchants were the chief usurers of the age. STEEVENS.

So, in *The Choice of Change, containing the triplicities of Divinitie, Philosophie, and Poetrie*, by S. R. Gent. 4to. 1598: “ Three sortes of people, in respect of use in necessitie, may be accounted good:— *Merchant*, for they may play the *usurers*, instead of the *Jewes*.” Again, *ibid*: “ There is a scarcitie of *Jewes*, because Christians make an occupation of *usurie*.” MALONE.

You must wear it one way, for the prince hath got your Hero.

CLAUD. I wish him joy of her.

BENE. Why, that's spoken like an honest drover; so they sell bullocks. But did you think, the prince would have served you thus?

CLAUD. I pray you, leave me.

BENE. Ho! now you strike like the blind man; 'twas the boy that stole your meat, and you'll beat the post.

CLAUD. If it will not be, I'll leave you. [*Exit.*]

BENE. Alas, poor hurt fowl! Now will he creep into sedges.—But, that my lady Beatrice should know me, and not know me! The prince's fool!—Ha! it may be, I go under that title, because I am merry.—Yea; but so; I am apt to do myself wrong: I am not so reputed: it is the base, the bitter disposition of Beatrice, that puts the world into her person,³ and so gives me out. Well, I'll be revenged as I may.

Re-enter Don PEDRO, HERO, and LEONATO.

D. PEDRO. Now, signior, where's the count? Did you see him?

BENE. Troth, my lord, I have play'd the part of lady Fame. I found him here as melancholy as a

³ — it is the base, the bitter disposition of Beatrice, that puts the world into her person,] That is, It is the disposition of Beatrice, who takes upon her to personate the world, and therefore represents the world as saying what she only says herself.

The old copies read—base, though bitter: but I do not understand how base and bitter are inconsistent, or why what is bitter should not be base. I believe, we may safely read,—It is the base, the bitter disposition. JOHNSON.

I have adopted Dr. Johnson's emendation, though I once thought it unnecessary. STEEVENS.

lodge in a warren; ⁴ I told him, and, I think, I told him true, that your grace had got the good will of this young lady; ⁵ and I offered him my company to a willow tree, either to make him a garland, as being forsaken, or to bind him up a rod, as being worthy to be whipped.

D. PEDRO. To be whipped! What's his fault?

BENE. The flat transgression of a school-boy; who, being overjoy'd with finding a bird's nest, shows it his companion, and he steals it.

D. PEDRO. Wilt thou make a trust a transgression? The transgression is in the stealer.

BENE. Yet it had not been amiss, the rod had been made, and the garland too; for the garland he might have worn himself; and the rod he might have bestow'd on you, who, as I take it, have stol'n his bird's nest.

D. PEDRO. I will but teach them to sing, and restore them to the owner.

BENE. If their singing answer your saying, by my faith, you say honestly.

⁴ — as melancholy as a lodge in a warren;] A parallel thought occurs in the first chapter of *Isaiab*, where the prophet, describing the desolation of Judah, says: "The daughter of Zion is left as a cottage in a vineyard, as a lodge in a garden of cucumbers," &c. I am informed, that near Aleppo, these lonely buildings are still made use of, it being necessary, that the fields where water-melons, cucumbers, &c. are raised, should be regularly watched. I learn from Tho. Newton's *Herball to the Bible*, 8vo. 1587, that "so soone as the cucumbers, &c. be gathered, these lodges are abandoned of the watchmen and keepers, and no more frequented." From these forsaken buildings, it should seem, the prophet takes his comparison. STEEVENS.

⁵ — of this young lady;] Benedick speaks of Hero as if she were on the stage. Perhaps, both she and Leonato, were meant to make their entrance with Don Pedro. When Beatrice enters, she is spoken of as coming in with only Claudio. STEEVENS.

I have regulated the entries accordingly. MALONE.

D. PEDRO. The lady Beatrice hath a quarrel to you; the gentleman, that danced with her, told her, she is much wrong'd by you.

BENE. O, she misused me past the endurance of a block; an oak, but with one green leaf on it, would have answer'd her; my very visor began to assume life, and scold with her: She told me, not thinking I had been myself, that I was the prince's jester; that I was duller than a great thaw; huddling jest upon jest, with such impossible conveyance,⁶ upon me, that I stood like a man at a mark, with a whole

⁶ ——— *such impossible conveyance,*] Dr. Warburton reads *impassable*: Sir Tho. Hanmer *impetuous*, and Dr. Johnson *importable*, which, says he, is used by Spenser, in a sense very congruous to this passage, for *insupportable*, or *not to be sustained*. Also by the last translators of the Apocrypha; and therefore such a word as Shakspeare may be supposed to have written. REED.

Importable is very often used by Lidgate in his Prologue to the translation of *The Tragedies gathered by Ihon Bochas*, &c. as well as by Holinshed.

Impossible may be licentiously used for *unaccountable*. Beatrice has already said, that Benedick invents *impossible* slanders.

So, in *The Fair Maid of the Inn*, by Beaumont and Fletcher:

“ You would look for some most *impossible* antick.”

Again, in *The Roman Actor*, by Massinger:

“ ——— to lose

“ Ourselves, by building on *impossible* hopes.” STEEVENS.

Impossible may have been what Shakspeare wrote, and be used in the sense of *incredible* or *inconceivable*, both here and in the beginning of the scene, where Beatrice speaks of *impossible* slanders. M. MASON.

I believe the meaning is—*with a rapidity equal to that of jugglers, who appear to perform impossibilities*. We have the same epithet again in *Twelfth-Night*: “ There is no Christian can ever believe such *impossible* passages of grossness.” So Ford says in *The Merry Wives of Windsor*,—“ I will examine *impossible* places.” Again, in *Julius Cæsar*:

“ ——— Now bid me run,

“ And I will strive with *things impossible*,

“ And get the better of them.”

Conveyance was the common term in our author's time for *sleight of hand*. MALONE.

army shooting at me : She speaks poniards,⁶ and every word stabs : if her breath were as terrible as her terminations, there were no living near her, she would infect to the north star. I would not marry her, though she were endowed with all that Adam had left him before he transgress'd : she would have made Hercules have turn'd spit ; yea, and have cleft his club to make the fire too. Come, talk not of her ; you shall find her the infernal Até in good apparel.⁷ I would to God, some scholar would conjure her ;⁸ for, certainly, while she is here, a man may live as quiet in hell, as in a sanctuary ; and people sin upon purpose, because they would go thither ; so, indeed, all disquiet, horror, and perturbation follows her.

Re-enter CLAUDIO, and BEATRICE.

D. PEDRO. Look, here she comes.

BENE. Will your grace command me any service to the world's end ? I will go on the slightest errand now to the Antipodes, that you can devise to send me on ; I will fetch you a toothpicker now from the farthest inch of Asia ; bring you the length of Prester John's foot ; fetch you a hair off the great Cham's beard ;⁹ do you any embassy to the Pig-

⁶ — *She speaks poniards,*] So, in *Hamlet* :

“ I'll *speake daggers* to her ” — STEEVENS.

⁷ — *the infernal Até in good apparel.*] This is a pleasant allusion to the custom of ancient poets and painters, who represent the *Furies* in rags. WARBURTON.

Até is not one of the *Furies*, but the *Goddeſs of Revenge*, or *Discord*. STEEVENS.

⁸ — *some ſcholar would conjure her ;*] As Shakspeare always attributes to his *exorcists* the power of raising ſpirits, he gives his *conjuror*, in this place, the power of laying them. M. MASON.

⁹ — *bring you the length of Preſter John's foot ; fetch you a hair off the great Cham's beard ;*] i. e. I will undertake the hardeſt task,

mies, rather than hold three words' conference with this harpy: You have no employment for me?

D. PEDRO. None, but to desire your good company.

BENE. O God, fir, here's a dish I love not; I cannot endure my lady Tongue.² [Exit.

D. PEDRO. Come, lady, come; you have lost the heart of signior Benedick.

BEAT. Indeed, my lord, he lent it me a while; and I gave him use for it,³ a double heart for his single one: marry, once before, he won it of me with false dice, therefore your grace may well say, I have lost it,

D. PEDRO. You have put him down, lady, you have put him down.

BEAT. So I would not he should do me, my lord, lest I should prove the mother of fools. I have brought count Claudio, whom you sent me to seek.

rather than have any conversation with lady Beatrice. Alluding to the difficulty of access to either of those monarchs, but more particularly to the former.

So, Cartwright, in his comedy called *The Siege, or Love's Convert*, 1651:

"—bid me take the Parthian king by the beard: or draw an eye-tooth from the jaw royal of the Persian monarch."

Such an achievement, however, *Huon of Bourdeaux* was sent to perform, and performed it. See chap. 46, edit. 1601: "he opened his mouth, and tooke out his foure great teeth, and then cut off his beard, and tooke thereof as much as pleased him." STEEVENS.

"Thou must goe to the citie of Babylon to the Admiral Gaudisse, to bring me thy hand full of the heare of his beard, and foure of his greatest teeth. Alas, my lord, (quoth the Barrons) we see well you desire greatly his death, when you charge him with such a message." *Huon of Bourdeaux*, ch. 17. BOWLE.

² — my lady Tongue.] Thus the quarto, 1600. The folio reads—*this* lady Tongue, STEEVENS.

³ — I gave him use for it,] *Use*, in our author's time, meant interest of money. MALONE.

D. PEDRO. Why, how now, count? wherefore are you sad?

CLAUD. Not sad, my lord.

D. PEDRO. How then? Sick?

CLAUD. Neither, my lord.

BEAT. The count is neither sad, nor sick, nor merry, nor well: but civil, count; civil as an orange,⁴ and something of that jealous complexion.⁵

D. PEDRO. I'faith, lady, I think your blazon to be true; though, I'll be sworn, if he be so, his conceit is false. Here, Claudio, I have wooed in thy name, and fair Hero is won; I have broke with her father, and his good will obtained: name the day of marriage, and God give thee joy!

LEON. Count, take of me my daughter, and with her my fortunes: his grace hath made the match, and all grace say Amen to it!

BEAT. Speak, count, 'tis your cue.

CLAUD. Silence is the perfectest herald of joy: I were but little happy, if I could say how much.—Lady, as you are mine, I am yours: I give away myself for you, and dote upon the exchange.

BEAT. Speak, cousin; or, if you cannot, stop his mouth with a kiss, and let not him speak, neither.

D. PEDRO. In faith, lady, you have a merry heart.

BEAT. Yea, my lord; I thank it, poor fool,³ it keeps on the windy side of care:—My cousin tells him in his ear, that he is in her heart.

⁴ — *civil as an orange*,] This conceit occurs likewise in *Nashe's four Letters confuted*, 1592: "For the order of my life, it is as *civil as an orange*." STEEVENS.

⁵ — *of that jealous complexion*.] Thus the quarto, 1600. The folio reads, *of a jealous complexion*. STEEVENS.

³ — *poor fool*,] This was formerly an expression of tenderness. See *King Lear*, last scene: "And my *poor fool* is hang'd." MALONE.

CLAUD. And so she doth, cousin.

BEAT. Good lord, for alliance!⁶—Thus goes every one to the world but I, and I am sun-burn'd;⁷ I may sit in a corner, and cry, heigh ho! for a husband.

D. PEDRO. Lady Beatrice, I will get you one.

BEAT. I would rather have one of your father's getting: Hath your grace ne'er a brother like you? Your father got excellent husbands, if a maid could come by them.

D. PEDRO. Will you have me, lady?

BEAT. No, my lord, unless I might have another for working-days; your grace is too costly to wear every day:—But, I beseech your grace, pardon me; I was born to speak all mirth, and no matter.

D. PEDRO. Your silence most offends me, and to be merry best becomes you; for, out of question, you were born in a merry hour.

⁶ *Good lord, for alliance!]* Claudio has just called Beatrice *cousin*. I suppose, therefore, the meaning is,—Good Lord, here have I got a new kinsman by marriage. MALONE.

I cannot understand these words, unless they imply a wish for the speaker's *alliance* with a husband. STEEVENS.

⁷ *Thus goes every one to the world but I, and I am sun-burn'd;]* What is it, *to go to the world?* perhaps, to enter by marriage into a settled state; but why is the unmarried lady *sun-burnt*? I believe we should read,—*Thus goes every one to the wood but I, and I am sun-burnt*. Thus does every one but I find a shelter, and I am left exposed to wind and *sun*. *The nearest way to the wood*, is a phrase for the readiest means to any end. It is said of a woman, who accepts a worse match than those which she had refused, that she has passed through the *wood*, and at last taken a crooked stick. But conjectural criticism has always something to abate its confidence. Shakspeare, in *All's well that Ends well*, uses the phrase, *to go to the world*, for marriage. So that my emendation depends only on the opposition of *wood* to *sun-burnt*. JOHNSON.

I am *sun-burnt* may mean, I have lost my beauty, and am consequently no longer such an object as can tempt a man to marry.

STEEVENS.

BEAT. No, sure, my lord, my mother cry'd; but then there was a star danced, and under that was I born.—Cousins, God give you joy!

LEON. Niece, will you look to those things I told you of?

BEAT. I cry you mercy, uncle.—By your grace's pardon. [Exit BEATRICE.]

D. PEDRO. By my troth, a pleasant-spirited lady.

LEON. There's little of the melancholy element in her,⁸ my lord: she is never sad, but when she sleeps; and not ever sad then; for I have heard my daughter say, she hath often dream'd of unhappiness,⁹ and waked herself with laughing.

D. PEDRO. She cannot endure to hear tell of a husband.

LEON. O, by no means; she mocks all her wooers out of suit.

D. PEDRO. She were an excellent wife for Benedick.

LEON. O Lord, my lord, if they were but a week married, they would talk themselves mad.

D. PEDRO. Count Claudio, when mean you to go to church?

⁸ *There's little of the melancholy element in her,*] “Does not our life consist of the *four elements*?” says Sir Toby, in *Twelfth Night*. So, also in *King Henry V*: “He is pure air and fire, and the *dull elements* of earth and water never appear in him.”

MALONE.

⁹ — *she hath often dream'd of unhappiness,*] So all the editions; but Mr. Theobald alters it to, *an happiness*, having no conception that *unhappiness* meant any thing but misfortune, and that, he thinks, she could not laugh at. He had never heard that it signified a wild, wanton unlucky trick. Thus Beaumont and Fletcher, in their comedy of *The Maid of the Mill*:

“ — My *dreams* are like my thoughts, honest and innocent:

“ Yours are *unhappy*.” WARBURTON.

CLAUD. To-morrow, my lord: Time goes on crutches, till love have all his rites.

LEON. Not till Monday, my dear son, which is hence a just sevennight; and a time too brief too, to have all things answer my mind.

D. PEDRO. Come, you shake the head at so long a breathing; but, I warrant thee, Claudio, the time shall not go dully by us; I will, in the interim, undertake one of Hercules' labours; which is, to bring signior Benedick, and the lady Beatrice into a mountain of affection, the one with the other.² I would fain have it a match; and I doubt not but to fashion it, if you three will but minister such assistance as I shall give you direction.

² — into a mountain of affection, the one with the other.] A mountain of affection with one another is a strange expression, yet I know not well how to change it. Perhaps it was originally written to bring Benedick and Beatrice into a mootings of affection; to bring them not to any more mootings of contention, but to a mootings or conversation of love. This reading is confirmed by the preposition with; a mountain with each other, or affection with each other, cannot be used, but a mootings with each other is proper and regular.

JOHNSON.

Uncommon as the word proposed by Dr. Johnson may appear, it is used in several of the old plays. So, in *Glaphorne's Wit in a Constable*, 1639:

“ — one who never

“ Had mooted in the hall, or seen the revels

“ Kept in the house at Christmas.”

Again, in *The Return from Parnassus*, 1606:

“ It is a plain case, whereon I mooted in our temple.”

Again:

“ — at a mootings in our temple.” *Ibid.*

And yet, all that I believe is meant by a mountain of affection is, a great deal of affection.

In one of Stanyhurst's poems is the following phrase to denote a large quantity of love:

“ Lumps of love promist, nothing perform'd,” &c.

Again, in *The Renegado*, by Massinger:

“ — 'tis but parting with

“ A mountain of vexation.”

LEON. My lord, I am for you, though it cost me ten nights' watchings.

CLAUD. And I, my lord.

D. PEDRO. And you too, gentle Hero?

HERO. I will do any modest office, my lord, to help my cousin to a good husband.

D. PEDRO. And Benedick is not the unhopefullest husband that I know: thus far can I praise him; he is of a noble strain,² of approved valour, and confirm'd honesty. I will teach you how to humour your cousin, that she shall fall in love with Benedick:—and I, with your two helps, will so practice on Benedick, that, in despite of his quick wit and his queasy stomach,³ he shall fall in love with

Thus, also in *K. Henry VIII*: we find “a sea of glory.” In *Hamlet*: “a sea of troubles.” Again, in Howel's *History of Venice*: “though they see mountains of miseries heaped on one's back.” Again, in Bacon's *History of K. Henry VII*: “Perkin sought to corrupt the servants to the lieutenant of the tower by mountains of promises.” Again, in *The Comedy of Errors*: “—the mountain of mad flesh that claims marriage of me.” Little can be inferred from the present offence against grammar; an offence which may not strictly be imputable to Shakspeare, but rather to the negligence or ignorance of his transcribers or printers. STEEVENS.

Shakspeare has many phrases equally harsh. He who would hazard such expressions as *a storm of fortune*, *a vale of years*, and *a tempest of provocation*, would not scruple to write *a mountain of affection*.”

MALONE.

² ——— a noble strain,] i. e. descent, lineage. So in *The Faery Queen*, B. IV. C. viii. S. 33:

“Sprung from the auncient stocke of prince's *straine*:”

Again, B. V. C. ix. S. 32:

“Sate goodly temperaunce in garments clene,

“And sacred reverence yborn of heavenly *strene*.” REED.

Again, in *King Lear*, Act V. sc. iii:

“Sir, you have shown to-day your valiant *strain*.” STEEVENS.

³ ——— queasy stomach,] i. e. squeamish. So, in *Antony and Cleopatra*:

“Who *queasy* with his insolence already”——. STEEVENS.

Beatrice. If we can do this, Cupid is no longer an archer; his glory shall be ours, for we are the only love-gods. Go in with me, and I will tell you my drift. *[Exeunt.]*

SCENE II.

Another Room in LEONATO'S House.

Enter Don JOHN and BORACHIO.

D. JOHN. It is so; the count Claudio shall marry the daughter of Leonato.

BORA. Yea, my lord; but I can cross it.

D. JOHN. Any bar, any cross, any impediment will be medicinal to me: I am sick in displeasure to him; and whatsoever comes athwart his affection, ranges evenly with mine. How canst thou cross this marriage?

BORA. Not honestly, my lord; but so covertly that no dishonesty shall appear in me.

D. JOHN. Show me briefly how.

BORA. I think, I told your lordship, a year since, how much I am in the favour of Margaret, the waiting-gentlewoman to Hero.

D. JOHN. I remember.

BORA. I can, at any unseasonable instant of the night, appoint her to look out at her lady's chamber-window.

D. JOHN. What life is in that, to be the death of this marriage?

BORA. The poison of that lies in you to temper. Go you to the prince your brother; spare not to tell him, that he hath wrong'd his honour in marrying the renowned Claudio (whose estimation do you

mightily hold up) to a contaminated stale, such a one as Hero.

D. JOHN. What proof shall I make of that?

BORA. Proof enough to misuse the prince, to vex Claudio, to undo Hero, and kill Leonato: Look you for any other issue?

D. JOHN. Only to despise them, I will endeavour any thing.

⁴BORA. Go then, find me a meet hour to draw

⁴Bora. *Go then, find me a meet hour to draw Don Pedro and the count Claudio, alone: tell them, that you know that Hero loves me;—offer them instances; which shall bear no less likelihood, than to see me at her chamber-window; hear me call Margaret, Hero; hear Margaret term me Claudio; and bring them to see this, the very night before the intended wedding:]* Thus the whole stream of the editions from the first quarto downwards. I am obliged here to give a short account of the plot depending, that the emendation I have made may appear the more clear and unquestionable. The business stands thus: Claudio, a favourite of the Arragon prince, is, by his intercessions with her father, to be married to fair Hero; Don John, natural brother of the prince, and a hater of Claudio, is in his spleen zealous to disappoint the match. Borachio, a rascally dependant on Don John, offers his assistance, and engages to break off the marriage by this stratagem. “Tell the prince and Claudio (says he) that Hero is in love with *me*; they won’t believe it: offer them proofs, as, that they shall see me converse with her in her chamber-window. I am in the good graces of her waiting-woman, Margaret; and I’ll prevail with Margaret, at a dead hour of night, to personate her mistress Hero; do you then bring the prince and Claudio to overhear our discourse; and they shall have the torment to hear *me* address Margaret by the name of Hero, and her say sweet things to me by the name of Claudio.”——This is the substance of Borachio’s device to make Hero suspected of disloyalty, and to break off her match with Claudio. But, in the name of common sense, could it displease Claudio, to hear his mistress making use of *his* name tenderly? If he saw another man with her, and heard her call him Claudio, he might reasonably think her betrayed, but not have the same reason to accuse her of disloyalty. Besides, how could her naming Claudio, make the prince and Claudio believe that she loved Borachio, as he desires Don John to insinuate to them that she did? The circum-

Don Pedro and the count Claudio, alone: tell them, that you know that Hero loves me; intend a kind of zeal^s both to the prince and Claudio, as—in love of your brother's honour who hath made this match; and his friend's reputation, who is thus like to be cozen'd with the semblance of a maid,—that you have discover'd thus. They will scarcely believe this without trial: offer them instances; which shall bear no less likelihood, than to see me at her chamber-window; hear me call Margaret, Hero; hear Margaret term me Borachio; and bring them to see this, the very night before the intended wedding: for, in the mean time, I will so fashion the

stances weighed, there is no doubt but the passage ought to be reformed, as I have settled in the text—*hear me call Margaret, Hero; hear Margaret term me, Borachio.* THEOBALD.

Though I have followed Mr. Theobald's direction, I am not convinced that this change of names is absolutely necessary. *Claudio* would naturally resent the circumstance of hearing another called by his own name; because, in that case, baseness of treachery would appear to be aggravated by wantonness of insult; and, at the same time he would imagine the person so distinguished to be *Borachio*, because *Don John* was previously to have informed both him and *Don Pedro*, that *Borachio* was the favoured lover.

STEEVENS.

We should surely read *Borachio* instead of *Claudio*.—There could be no reason why Margaret should call him *Claudio*; and that would ill agree with what *Borachio* says in the last Act, where he declares that Margaret knew not what she did when she spoke to him. M. MASON.

Claudio would naturally be enraged to find his mistress, Hero, (for such he would imagine Margaret to be,) address *Borachio*, or any other man, by his name, as he might suppose that she called him by the name of *Claudio* in consequence of a secret agreement between them, as a cover, in case she were overheard; and he would know, without a possibility of error, that it was not *Claudio*, with whom in fact she conversed. MALONE.

^s —intend a kind of zeal—] i. e. pretend. So, in *King Richard III*:

“Intending deep suspicion.” STEEVENS.

matter, that Hero shall be absent; and there shall appear such seeming truth of Hero's disloyalty, that jealousy shall be call'd assurance, and all the preparation overthrown.

D. JOHN. Grow this to what adverse issue it can, I will put it in practice: Be cunning in the working this, and thy fee is a thousand ducats.

BORA. Be you constant in the accusation, and my cunning shall not shame me.

D. JOHN. I will presently go learn their day of marriage. [*Exeunt.*]

S C E N E III.

LEONATO'S Garden.

Enter BENEDICK and a Boy.

BENE. Boy,—

Bor. Signior.

BENE. In my chamber-window lies a book; bring it hither to me in the orchard.⁶

Bor. I am here already, sir.

BENE. I know that;—but I would have thee hence, and here again. [*Exit Boy.*]
—I do much wonder, that one man, seeing how much another man is a fool when he dedicates his behaviours to love, will, after he hath laugh'd at such shallow follies in others, become the argument of his own scorn, by falling in love: And such a man is Claudio. I have known, when there was no musick with him

⁶ — in the orchard.] Gardens were anciently called *orchards*. So, in *Romeo and Juliet*:

“The orchard walls are high, and hard to climb.”

STEEVENS.

but the drum and the fife; and now had he rather hear the tabor and the pipe: I have known, when he would have walk'd ten mile afoot, to see a good armour; and now will he lie ten nights awake, carving the fashion of a new doublet.⁷ He was wont to speak plain, and to the purpose, like an honest man, and a soldier; and now is he turn'd orthographer;⁸ his words are a very fantastical banquet, just so many strange dishes. May I be so converted, and see with these eyes? I cannot tell; I think not: I will not be sworn, but love may transform me to an oyster; but I'll take my oath on it, till he have made an oyster of me, he shall never make me such a fool. One woman is fair; yet I am well: ano-

⁷ ——— *carving the fashion of a new doublet.*] This folly, so conspicuous in the gallants of former ages, is laughed at by all our comic writers. So, in Greene's *Farewell to Folly*, 1617: "— We are almost as fantastic as the English gentleman that is painted naked, with a pair of sheers in his hand, as not being resolved after what fashion to have his coat cut." STEEVENS.

The English gentleman in the above extract alludes to a plate in Borde's *Introduction of Knowledge*. In Barnaby Riche's *Faults and nothing but Faults*, 4to. 1606, p. 6, we have the following account of a *Fashionmonger*: "— here comes first the Fashionmonger that spends his time in the contemplation of futes. Alas! good gentleman, there is something amiss with him. I perceive it by his sad and heavie countenance: for my life his tailer and he are at some square about the making of his new sute; he hath cut it after the old stampe of some stale fashion that is at the least of a whole fortnight's standing." REED.

The English gentleman is represented [by Borde] naked, with a pair of tailor's sheers in one hand, and a piece of cloth on his arm, with the following verses:

" I am an Englishman, and naked I stand here,
" Musing in my mynde what rayment I shall were,
" For now I will ware this, and now I will were that,
" Now I will were I cannot tell what," &c.

See Camden's *Remaines*, 1614, p. 17. MALONE.

⁸ ——— *orthographer;*] The old copies read—*orthography*. Corrected by Mr. Pope. STEEVENS.

ther is wise; yet I am well: another virtuous; yet I am well: but till all graces be in one woman, one woman shall not come in my grace. Rich she shall be, that's certain; wise, or I'll none; virtuous, or I'll never cheapen her; fair, or I'll never look on her; mild, or come not near me; noble, or not I for an angel; of good discourse, an excellent musician, and her hair shall be of what colour it please God.⁹ Ha! the prince and monsieur Love! I will hide me in the harbour. [*Withdraws.*]

⁹ ——— and her hair shall be of what colour it please God.] Perhaps *Benedick* alludes to a fashion, very common in the time of *Shakspeare*, that of *dying the hair*.

Stubbes, in his *Anatomy of Abuses*, 1595, speaking of the attires of women's heads, says: "If any have haire of her owne naturall growing, which is not faire ynough, then will they die it in divers colours." *STEEVENS*.

The practice of dying the hair was one of those fashions so frequent before and in *Queen Elizabeth's* time, as to be thought worthy of particular animadversion from the pulpit. In the Homily against excess of apparel, b. 1. 1547, after mentioning the common excuses of some nice and vain women for painting their faces, *dying their hair*, &c. the preacher breaks out into the following invective: "Who can paynt her face, and curle her heere, and chaunge it into an unnaturall coloure, but therein doth worke reprove to her maker who made her? as though she coulde make herselfe more comelye than God hath appoynted the measure of her beautie. What do these women but go about to refourme that which God hath made? not knowyng that all thynges naturall is the worke of God: and thynges disguyfed and unnaturall be the workes of the devyll," &c. *REED*.

Or he may allude to the fashion of wearing *false hair*, "of whatever colour it pleased God." So, in a subsequent scene: "I like the new tire within, if the hair were a thought browner." *Fines Moryson*, describing the drefs of the ladies of *Shakspeare's* time, says, "Gentlewomen virgins weare gownes close to the body, and aprons of fine linnen, and go bareheaded, with their hair curiously knotted, and raised at the forehead, but many (against the cold, as they say,) weare caps of hair that is not their own." See *The Two Gentlemen of Verona*. *MALONE*.

The practice of colouring the hair in *Shakspeare's* time, receives considerable illustration from *Maria Magdalene her Life and*

Enter Don PEDRO, LEONATO, and CLAUDIO.

D. PEDRO. Come, shall we hear this musick?

CLAUD. Yea, my good lord:—How still the evening is,
As hush'd on purpose to grace harmony!

D. PEDRO. See you where Benedick hath hid himself?

CLAUD. O, very well, my lord: the musick ended,
We'll fit the kid-fox with a penny-worth.²

Repentance, 1567, where *Infidelitie* (the Vice) recommends her to a goldsmith to die her hair yellow with some preparation, when it should fade; and *Carnal Concupiscence* tells her likewise that there was "other geare besides goldsmith's water," for the purpose.

DOUCE.

² Pedro. See you where Benedick hath hid himself?

Claudio. O, very well, my lord: the musick ended,
We'll fit the kid-fox with a penny-worth.] i. e. we will be even with the fox now discovered. So the word *kid*, or *kidde*, signifies in Chaucer:

"The soothfastness that now is hid,

"Without coverture shall be *kid*,

"When I undoen have this dreming."

Romaunt of the Rose, 2171, &c.

"Perceiv'd or shew'd.

"He *kidde* anon his bone was not broken."

Troilus and Cresseide, lib. i. 208.

"With that anon sterte out daungere,

"Out of the place where he was hidde;

"His malice in his cheere was *kidde*."

Romaunt of the Rose, 2130. GREY.

It is not impossible but that Shakspeare chose on this occasion to employ an antiquated word; and yet if any future editor should choose to read—*hid* fox, he may observe that Hamlet has said—
"Hide fox and all after." STEEVENS.

Dr. Warburton reads as Mr. Steevens proposes. MALONE.

A *kid-fox* seems to be no more than a young fox or cub. In *As you Like it*, we have the expression of—"two dog-apes."

RITSON.

*Enter BALTHAZAR, with musick.*⁹

D. PEDRO. Come, Balthazar, we'll hear that song again.²

BALTH. O good my lord, tax not so bad a voice To slander musick any more than once.

D. PEDRO. It is the witness still of excellency, To put a strange face on his own perfection:— I pray thee, sing, and let me woo no more.

BALTH. Because you talk of wooing, I will sing: Since many a wooer doth commence his suit To her he thinks not worthy; yet he woos; Yet will he swear, he loves.

D. PEDRO. Nay, pray thee, come; Or, if thou wilt hold longer argument, Do it in notes.

BALTH. Note this before my notes, There's not a note of mine that's worth the noting.

D. PEDRO. Why these are very crotchets that he speaks; Note, notes, forsooth, and noting!³ [*Musick.*

BENE. Now, *Divine air!* now is his soul ravish'd!— Is it not strange, that sheeps' guts should hale souls out of men's bodies?—Well, a horn for my money, when all's done.

⁹ ——— [*with musick.*] I am not sure that this stage-direction (taken from the quarto, 1600) is proper. Balthazar might have been designed at once for a vocal and an instrumental performer. Shakspeare's orchestra was hardly numerous; and the first folio, instead of Balthazar, only gives us *Jacke Wilson*, the name of the actor who represented him. STEEVENS.

² *Come, Balthazar, we'll hear that song again.*] Balthazar, the musician and servant to Don Pedro, was perhaps thus named from the celebrated Baltazarini, called *De Beaujoyeux*, an Italian performer on the violin, who was in the highest fame and favour at the court of Henry II. of France, 1577. BURNBY.

³ ——— [*and noting!*] The old copies—*nothing*. The correction was made by Mr. Theobald, MALONE.

BALTHAZAR *sings*.

I.

BALTH. *Sigh no more, ladies, sigh no more,⁴
Men were deceivers ever;
One foot in sea, and one on shore;
To one thing constant never:
Then sigh not so,
But let them go,
And be you blith and bonny;
Converting all your sounds of woe
Into, Hey nonny, nonny.*

II.

*Sing no more ditties, sing no mo
Of dumps so dull and heavy;
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so, &c.*

D. PEDRO. By my troth, a good song.

BALTH. And an ill finger, my lord.

D. PEDRO. Ha? no; no, faith; thou sing'st well enough for a shift.

BENE. [*Aside.*] An he had been a dog, that should have howl'd thus, they would have hang'd him: and, I pray God, his bad voice bode no mischief! I had as lief have heard the night-raven,⁵ come what plague could have come after it.

⁴ *Sigh no more, ladies, sigh no more,*]

“ Weep no more, woful shepherds, weep no more.”

Milton's *Lycidas*. STEEVENS.

⁵ — *I pray God, his bad voice bode no mischief! I had as lief have heard the night-raven,*] i. e. the owl; *νυκτικόραξ*. So, in *King Henry VI.* P. III. sc. vi:

“ The night-crow cried, aboding luckless time.” STEEVENS.

Thus also, Milton, in *L'Allegro*:

“ And the night-raven sings.” DOUCE.

D. PEDRO. Yea, marry; [*To CLAUDIO.*—Dost thou hear, Balthazar? I pray thee, get us some excellent musick; for to-morrow night we would have it at the lady Hero's chamber-window.

BALTH. The best I can, my lord.

D. PEDRO. Do so: farewell. [*Exeunt BALTHAZAR and musick.*] Come hither, Leonato: What was it you told me of to-day? that your niece Beatrice was in love with signior Benedick?

CLAUD. O, ay:—Stalk on, stalk on; the fowl sits.⁶ [*Aside to PEDRO.*] I did never think that lady would have loved any man.

LEON. No, nor I neither; but most wonderful, that she should so dote on signior Benedick, whom she hath in all outward behaviours seem'd ever to abhor.

⁶ ——— [*Stalk on, stalk on; the fowl sits.*] This is an allusion to the *stalking-horse*; a horse either real or factitious, by which the fowler anciently sheltered himself from the sight of the game.

So, in *The Honest Lawyer*, 1616:

“Lye there, thou happy warranted case

“Of any villain. Thou hast been my *stalking-horse*

“Now these ten months.”

Again, in the 25th Song of Drayton's *Polyolbion*:

“One underneath his *horse* to get a shoot doth *stalk*.”

Again, in his *Muses' Elysium*:

“Then underneath my horse, I *stalk* my game to strike.”

STEEVENS.

Again, in *New Shreds of the Old Snare*, by John Gee, quarto, p. 23:
“——Methinks I behold the cunning fowler, such as I have knowne in the fenne countries and els-where, that doe shoot at woodcockes, snipes, and wilde fowle, by sneaking behind a painted cloth which they carrey before them, having pictured in it the *shape of a horse*; which while the silly fowle gazeth on, it is knockt downe with hale shot, and so put in the fowler's budget.” REED.

A *stalking-bull*, with a cloth thrown over him, was sometimes used for deceiving the game; as may be seen from a very elegant cut in *Loniceri Venatus et Aucupium*. Francofurti, 1582, 4to. and from a print by F. Valeggio, with the motto—

“*Veste boves operit, dum sturnos fallit edaces.*” DOUCE.

BENE. Is't possible? Sits the wind in that corner?
[*Aside.*]

LEON. By my troth, my lord, I cannot tell what to think of it; but that she loves him with an enraged affection,—it is past the infinite of thought.⁷

D. PEDRO. May be, she doth but counterfeit.

CLAUD. 'Faith, like enough.

LEON. O God! counterfeit! There never was

⁷ ——— *but that she loves him with an enraged affection,—it is past the infinite of thought.*] It is impossible to make sense and grammar of this speech. And the reason is, that the two beginnings of two different sentences are jumbled together and made one. For—*but that she loves him with an enraged affection*, is only part of a sentence, which should conclude thus,—*is most certain*. But a new idea striking the speaker, he leaves his sentence unfinished, and turns to another,—*It is past the infinite of thought*,—which is likewise left unfinished; for it should conclude thus—to say how great that affection is. Those broken disjointed sentences are usual in conversation. However, there is one word wrong, which yet perplexes the sense; and that is *infinite*. Human thought cannot surely be called *infinite* with any kind of figurative propriety. I suppose the true reading was *definite*. This makes the passage intelligible. *It is past the definite of thought*,—i. e. it cannot be defined or conceived how great that affection is. Shakspeare uses the word again in the same sense in *Cymbeline*:

“For ideots, in this case of favour, would

“Be wisely *definite*.——”

i. e. could tell how to pronounce or determine in the case.

WARBURTON.

Here are difficulties raised only to show how easily they can be removed. The plain sense is, *I know not what to think otherwise, but that she loves him with an enraged affection: It (this affection) is past the infinite of thought*. Here are no abrupt stops, or imperfect sentences. *Infinite* may well enough stand; it is used by more careful writers for *indefinite*: and the speaker only means, that *thought*, though in itself *unbounded*, cannot reach or estimate the degree of her passion. JOHNSON.

The meaning I think, is,—*but with what an enraged affection she loves him, it is beyond the power of thought to conceive*. MALONE.

Shakspeare has a similar expression in *King John*:

“Beyond the *infinite* and boundless reach

“Of mercy”——. STEEVENS.

counterfeit of passion came so near the life of passion, as she discovers it.

D. PEDRO. Why, what effects of passion shows she?

CLAUD. Bait the hook well; this fish will bite.

[*Aside.*]

LEON. What effects, my lord! She will fit you,—
You heard my daughter tell you how.

CLAUD. She did, indeed.

D. PEDRO. How, how, I pray you? You amaze me: I would have thought her spirit had been invincible against all assaults of affection.

LEON. I would have sworn it had, my lord; especially against Benedick.

BENE. [*Aside.*] I should think this a gull, but that the white-bearded fellow speaks it: knavery cannot, sure, hide himself in such reverence.

CLAUD. He hath ta'en the infection; hold it up.

[*Aside.*]

D. PEDRO. Hath she made her affection known to Benedick?

LEON. No; and swears she never will: that's her torment.

CLAUD. 'Tis true, indeed; so your daughter says: *Shall I, says she, that have so oft encounter'd him with scorn, write to him that I love him?*

LEON. This says she now when she is beginning to write to him: for she'll be up twenty times a night; and there will she sit in her smock, till she have writ a sheet of paper:⁸—my daughter tells us all.

⁸ *This says she now when she is beginning to write to him: for she'll be up twenty times a night; and there will she sit in her smock, till she have writ a sheet of paper:]* Shakspeare has more than once availed himself of such incidents as occurred to him from history, &c. to compliment the princes before whom his pieces were performed. A striking instance of flattery to James occurs in

CLAUD. Now you talk of a sheet of paper, I remember a pretty jest your daughter told us of.

LEON. O!—When she had writ it, and was reading it over, she found Benedick and Beatrice between the sheet?—

CLAUD. That.

LEON. O! she tore the letter into a thousand halfpence;⁹ rail'd at herself, that she should be so immodest to write to one that she knew would flout her: *I measure him, says she, by my own spirit; for I should flout him, if he writ to me; yea, though I love him, I should.*

Macbeth; perhaps the passage here quoted was not less grateful to Elizabeth, as it apparently alludes to an extraordinary trait in one of the letters pretended to have been written by the hated Mary to Bothwell:

“I am *nakit*, and ganging to sleep, and zit I cease not to scribble all this paper, in so meikle as rest is thair of.” *That is*, I am naked, and going to sleep, and yet I cease not to scribble to the end of my paper, much as there remains of it unwritten on.

HENLEY.

Mr. Henley's observation must fall to the ground; the word in every edition of Mary's letter which Shakspeare could possibly have seen, being *irkit*, not *nakit*.

“I am *irkit*” means, I am *uneasy*. So, in *As you like it*:

“And yet it *irks* me, the poor dappled fools,” &c.

Again, in *K. Henry VI*:

“It *irks* his heart he cannot be reveng'd.” STEEVENS.

⁹ O! she tore the letter into a thousand halfpence;] i. e. into a thousand pieces of the same bigness. So, in *As you Like it*:—
“they were all like one another, as halfpence are.” THEOBALD.

A *farthing*, and perhaps a *halfpenny*, was used to signify any small particle or division. So, in the character of the *Prioress* in *Chaucer*:

“That in hire cuppe was no *ferthing* sene

“Of grese, whan she dronken hadde hire draught.”

Prol. to the Cant. Tales, Tyrwhitt's edit. v. 135. STEEVENS.

See *Mortimeriados*, by Michael Drayton, 4to. 1596:

“She now begins to write unto her lover,—

“Then turning back to read what she had writ,

“She teyr the paper, and condemns her wit.” MALONE.

CLAUD. Then down upon her knees she falls, weeps, sobs, beats her heart, tears her hair, prays, curses;—*O sweet Benedick! God give me patience!*

LEON. She doth indeed; my daughter says so: and the ecstasy² hath so much overborne her, that my daughter is sometime afraid she will do a desperate outrage to herself; It is very true.

D. PEDRO. It were good, that Benedick knew of it by some other, if she will not discover it.

CLAUD. To what end? He would but make a sport of it, and torment the poor lady worse.

D. PEDRO. An he should, it were an alms to hang him: She's an excellent sweet lady; and, out of all suspicion, she is virtuous.

CLAUD. And she is exceeding wise.

D. PEDRO. In every thing, but in loving Benedick.

LEON. O my lord, wisdom and blood³ combating in so tender a body, we have ten proofs to one, that blood hath the victory. I am sorry for her, as I have just cause, being her uncle and her guardian.

D. PEDRO. I would, she had bestowed this dotage on me; I would have daff'd⁴ all other respects, and

² ——— *and the ecstasy* —] i. e. alienation of mind. So, in *The Tempest*, Act III. sc. iii:—"Hinder them from what this *ecstasy* may now provoke them to." STEEVENS.

³ ——— *and blood* —] I suppose *blood*, in this instance, to mean *nature*, or disposition. So, in *The Yorkshire Tragedy*:

"For 'tis our *blood* to love what we're forbidden."

STEEVENS.

Blood is here as in many other places used by our author in the sense of *passion*, or rather *temperament of body*. MALONE.

⁴ ——— *have daff'd* —] To *daff* is the same as to *doff*, to *do off*, to put aside. So, in *Macbeth*:

"——— to *doff* their dire distresses." STEEVENS.

made her half myself: I pray you, tell Benedick of it, and hear what he will say.

LEON. Were it good, think you?

CLAUD. Hero thinks surely, she will die: for she says, she will die if he love her not; and she will die ere she make her love known; and she will die if he woo her, rather than she will 'bate one breath of her accustom'd crossness.

D. PEDRO. She doth well: if she should make tender of her love, 'tis very possible he'll scorn it; for the man, as you know all, hath a contemptible spirit.⁵

CLAUD. He is a very proper man.⁶

D. PEDRO. He hath, indeed, a good outward happiness.

CLAUD. 'Fore God, and in my mind, very wise.

D. PEDRO. He doth, indeed, show some sparks that are like wit.

LEON. And I take him to be valiant.

D. PEDRO. As Hector, I assure you: and in the

⁵ — contemptible *spirit*.] That is, a temper inclined to scorn and contempt. It has been before remarked, that our author uses his verbal adjectives with great licence. There is therefore no need of changing the word with Sir Thomas Hanmer to *contemptuous*.

JOHNSON.

In the *argument* to *Darius*, a tragedy, by Lord Sterline, 1603, it is said, that Darius wrote to Alexander "in a proud and *contemptible* manner." In this place *contemptible* certainly means *contemptuous*.

Again, Drayton, in the 24th Song of his *Polyolbion*, speaking in praise of a hermit, says, that he,

"The mad tumultuous world *contemptibly* forsook,

"And to his quiet cell by Crowland him betook."

STEEVENS.

⁶ — a very proper man.] i. e. a very handsome one. So, in *Othello*:

"This Ludovico is a *proper* man." STEEVENS.

managing of quarrels you may say he is wise; for either he avoids them with great discretion, or undertakes them with a most christian-like fear.

LEON. If he do fear God, he must necessarily keep peace; if he break the peace, he ought to enter into a quarrel with fear and trembling.

D. PEDRO. And so will he do; for the man doth fear God, howsoever it seems not in him, by some large jests he will make. Well, I am sorry for your niece: Shall we go seek Benedick, and tell him of her love?

CLAUD. Never tell him, my lord; let her wear it out with good counsel.

LEON. Nay, that's impossible; she may wear her heart out first.

D. PEDRO. Well, we'll hear further of it by your daughter; let it cool the while. I love Benedick well; and I could wish he would modestly examine himself, to see how much he is unworthy so good a lady.⁶

LEON. My lord, will you walk? dinner is ready.

CLAUD. If he do not dote on her upon this, I will never trust my expectation. [*Aside.*]

D. PEDRO. Let there be the same net spread for her; and that must your daughter and her gentlewomen carry. The sport will be, when they hold one an opinion of another's dotage, and no such matter; that's the scene that I would see, which will be merely a dumb show. Let us send her to call him in to dinner. [*Aside.*]

[*Exeunt Don PEDRO, CLAUDIO, and LEONATO.*]

⁶ ——— *unworthy so good a lady.*] Thus the quarto, 1600. The first folio unnecessarily reads—“unworthy to have so good a lady.”
STEEVENS.

BENEDICK *advances from the Arbour.*

BENE. This can be no trick: The conference was sadly borne.⁷—They have the truth of this from Hero. They seem to pity the lady; it seems, her affections have their full bent.⁸ Love me! why, it must be requited. I hear how I am censured: they say, I will bear myself proudly, if I perceive the love come from her; they say too, that she will rather die than give any sign of affection.—I did never think to marry:—I must not seem proud:—Happy are they that hear their detractions, and can put them to mending. They say, the lady is fair; 'tis a truth, I can bear them witness: and virtuous;—'tis so, I cannot reprove it: and wise, but for loving me:—By my troth, it is no addition to her wit;—nor no great argument of her folly, for I will be horribly in love with her.—I may chance have some odd quirks and remnants of wit broken on me, because I have rail'd so long against marriage: But doth not the appetite alter? A man loves the meat in his youth, that he cannot endure in his age: Shall quips, and sentences, and these paper bullets of the brain, awe a man from the career of his humour? No: The world must be peopled. When I said, I would die a bachelor, I did not think I should live till I were married.—Here comes Beatrice: By this day, she's a fair lady: I do spy some marks of love in her.

⁷ ——— *was sadly borne.*] i. e. was seriously carried on.

STEEVENS.

⁸ ——— *have their full bent.*] Metaphor from the exercise of the bow. So, in *Hamlet*:

“ And here give up ourselves in the *full bent*,

“ To lay our service freely at your feet.”

The first folio reads—“ *the full bent.*” I have followed the quarto, 1600. STEEVENS.

Enter BEATRICE.

BEAT. Against my will, I am sent to bid you come in to dinner.

BENE. Fair Beatrice, I thank you for your pains.

BEAT. I took no more pains for those thanks, than you take pains to thank me; if it had been painful, I would not have come.

BENE. You take pleasure then in the message?

BEAT. Yea, just so much as you may take upon a knife's point, and choke a daw withal:—You have no stomach, signior; fare you well. [*Exit.*

BENE. Ha! *Against my will I am sent to bid you come in to dinner*—there's a double meaning in that. *I took no more pains for those thanks, than you took pains to thank me*—that's as much as to say, Any pains that I take for you is as easy as thanks:—If I do not take pity of her, I am a villain; if I do not love her, I am a Jew: I will go get her picture. [*Exit.*

ACT III. SCENE I.

LEONATO'S Garden.

Enter HERO, MARGARET, and URSULA.

HERO. Good Margaret, run thee into the parlour; There shalt thou find my cousin Beatrice Proposing with the Prince and Claudio:⁹ Whisper her ear, and tell her, I and Ursula Walk in the orchard, and our whole discourse Is all of her; say, that thou overheard'st us;

⁹ Proposing *with the Prince and Claudio*:] *Proposing* is conversing, from the French word—*propos*, discourse, talk. STEEVENS.

And bid her steal into the pleached bower,
Where honey-suckles, ripen'd by the sun,
Forbid the sun to enter;—like favourites,
Made proud by princes, that advance their pride
Against that power that bred it:—there will she
hide her,

To listen our propose:² This is thy office,
Bear thee well in it, and leave us alone.

MARG. I'll make her come, I warrant you, presently. [Exit.

HERO. Now, Ursula, when Beatrice doth come,
As we do trace this alley up and down,
Our talk must only be of Benedick:
When I do name him, let it be thy part
To praise him more than ever man did merit:
My talk to thee must be, how Benedick
Is sick in love with Beatrice: Of this matter
Is little Cupid's crafty arrow made,
That only wounds by hearsay. Now begin;

Enter BEATRICE, behind.

For look where Beatrice, like a lapwing, runs
Close by the ground, to hear our conference.

URS. The pleasant'st angling is to see the fish
Cut with her golden oars the silver stream,
And greedily devour the treacherous bait:
So angle we for Beatrice; who even now

² ——— *our* propose:] Thus the quarto. The folio reads—*our purpose*. *Propose* is right. See the preceding note. STEEVENS.

Purpose, however, may be equally right. It depends only on the manner of accenting the word, which, in Shakspeare's time, was often used in the same sense as *propose*. Thus, in *Knox's History of the Reformation in Scotland*, p. 72: "—— with him six persons; and getting entrie, held *purpose* with the porter." Again, p. 54, "After supper he held comfortable *purpose* of God's chosen children." REED.

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Is couched in the woodbine coverture:
Fear you not my part of the dialogue.

HERO. Then go we near her, that her ear lose no-
thing
Of the false sweet bait that we lay for it.—

[*They advance to the bower.*]

No, truly, Ursula, she is too disdainful;
I know, her spirits are as coy and wild
As haggards of the rock.³

URS. But are you sure,
That Benedick loves Beatrice so entirely?

HERO. So says the prince, and my new-trothed lord.

URS. And did they bid you tell her of it, madam?

HERO. They did intreat me to acquaint her of it:
But I persuaded them, if they lov'd Benedick,
To wish him⁴ wrestle with affection,
And never to let Beatrice know of it.

URS. Why did you so? Doth not the gentleman
Deserve as full, as fortunate a bed,⁵
As ever Beatrice shall couch upon?

³ *As haggards of the rock.*] Turbervile, in his book of *Falconry*, 1575, tells us, that “the *haggard* doth come from foreign parts a stranger and a passenger;” and Latham, who wrote after him, says, that, “she keeps in subjection the most part of all the fowl that fly, inasmuch, that the tassel gentle, her natural and chiefest companion, dares not come near that coast where she useth, nor sit by the place where she standeth. Such is the greatness of her spirit, *she will not admit of any society*, until such a time as nature worketh,” &c. So, in *The tragical History of Didaco and Violenta*, 1576:

“Perchaunce she's not of *haggard's* kind,

“Nor heart so hard to bend,” &c. STEEVENS.

⁴ *To wish him—*] i. e. *recommend* or *desire*. So, in *The Honest Whore*, 1604:

“Go *wish* the surgeon to have great respect,” &c.

Again, in *The Hog bath lost his Pearl*, 1614: “But lady mine that shall be, your father, hath *wish'd* me to appoint the day with you.” REED.

⁵ — *as full*, &c.] So in *Othello*:

“What a *full* fortune doth the thick-lips owe?” &c.

HERO. O God of love! I know, he doth deserve
As much as may be yielded to a man:
But nature never fram'd a woman's heart
Of prouder stuff than that of Beatrice:
Disdain and scorn ride sparkling in her eyes,
Misprising⁶ what they look on; and her wit
Values itself so highly, that to her
All matter else seems weak:⁷ she cannot love,
Nor take no shape nor project of affection,
She is so self-endear'd.

URS. Sure, I think so;
And therefore, certainly, it were not good
She knew his love, lest she make sport at it.

HERO. Why, you speak truth: I never yet saw man,
How wise, how noble, young, how rarely featur'd,
But she would spell him backward:⁸ if fair-faced,

Mr. M. Mason very justly observes, that what Ursula means to say is, "that he is as deserving of complete happiness in the marriage state, as Beatrice herself." STEEVENS.

⁶ *Misprising*—] Despising, contemning. JOHNSON.

To *misprise* is to *undervalue*, or take in a wrong light. So, in *Troilus and Cressida*:

"——a great deal *misprising*

"The knight oppos'd." STEEVENS.

⁷ —— *that to her*

All matter else seems weak:] So, in *Love's Labour's Lost*:

"——to your huge store

"Wise things *seem foolish*, and rich things but poor."

STEEVENS.

⁸ —— *spell him backward:*] Alluding to the practice of witches in uttering prayers.

The following passages containing a similar train of thought, are from Lyly's *Anatomy of Wit*, 1581:

"If one be hard in conceiving, they pronounce him a dowlte: if given to studie, they proclaim him a dunce: if merry, a jester: if sad, a saint: if full of words, a sot: if without speech, a cypher: if one argue with him boldly, then is he impudent: if coldly, an innocent: if there be reasoning of divinitie, they cry, *Quæ supra nos, nihil ad nos*: if of humanitie, *sententias loquitur carnifex*."

Again, p. 44, b. "—— if he be cleanly, they [women] term

She'd swear, the gentleman should be her sister;
 If black, why, nature, drawing of an antick,
 Made a foul blot:⁸ if tall, a lance ill-headed;
 If low, an agate very vilely cut:⁹

him proude: if meene in apparel, a sloven: if tall, a lungis: if shorte, a dwarfe: if bold, blunt: if shamefast, a cowarde," &c. P. 55: "If she be well set, then call her a bosse: if slender, a hafill twig: if nut brown, black as a coal: if well colour'd, a painted wall: if she be pleasant, then is she wanton: if sullen, a clowne: if honest, then is she coye." STEEVENS.

⁸ *If black, why, nature, drawing of an antick, Made a foul blot:*] The *antick* was a buffoon character in the old English farces, with a *blacked face*, and a *patch-work habit*. What I would observe from hence is, that the name of *antick* or *antique*, given to this character, shows that the people had some traditional ideas of its being borrowed from the *ancient mimes*, who are thus described by Apuleius: "*mimi centunculo, fuligine faciem obducti*." WARBURTON.

I believe what is here said of the old English farces, is said at random. Dr. Warburton was thinking, I imagine, of the modern Harlequin. I have met with no proof that the face of the antick or Vice of the old English comedy was blackened. By the word *black* in the text, is only meant, as I conceive, *swarthy*, or dark brown. MALONE.

A *black man* means a man with a dark or thick beard, not a *swarthy* or dark-brown complexion, as Mr. Malone conceives. DOUCE.

When Hero says, that—"nature drawing of an *antick*, made a foul blot," she only alludes to a drop of ink that may casually fall out of a pen, and spoil a grotesque drawing. STEEVENS.

⁹ *If low, an agate very vilely cut:*] But why an *agate*, if low? For what likeness between a *little man* and an *agate*? The ancients, indeed, used this stone to cut upon; but very exquisitely. I make no question but the poet wrote:

— an aglet very vilely cut:

An *aglet* was a tag of those points, formerly so much in fashion. These tags were either of gold, silver, or brass, according to the quality of the wearer; and were commonly in the shape of little images; or at least had a head cut at the extremity. The French call them, *aiguillettes*. Mezeray, speaking of Henry III's sorrow for the death of the princess of Conti, says, "*—portant meme sur les aiguillettes des petites tetes de mort*." And as a *tall man* is before compared to a *lance ill-headed*; so, by the same figure, a *little man* is very aptly liken'd to an *aglet ill-cut*. WARBURTON.

If speaking, why, a vane blown with all winds;²

The old reading is, I believe, the true one. *Vilely cut* may not only mean awkwardly worked by a tool into shape, but grotesquely veined by nature as it grew. To this circumstance, I suppose, Drayton alludes in his *Muses' Elizium*:

"With th' *agate*, very oft that is
 "Cut *strangely* in the quarry;
 "As nature meant to show in this
 "How she herself can vary."

Pliny mentions that the shapes of various beings are to be discovered in *agates*; and Mr. Addison has very elegantly compared Shakspeare, who was born with all the seeds of poetry, to the *agate* in the ring of Pyrrhus, which, as Pliny tells us, had the figure of Apollo and the nine Muses in the veins of it, produced by the spontaneous hand of nature, without any help from art.

STEEVENS.

Dr. Warburton reads *aglet*, which was adopted, I think, too hastily by the subsequent editors. I see no reason for departing from the old copy. Shakspeare's comparisons scarcely ever answer completely on both sides. Dr. Warburton asks, "What likeness is there between a little man and an *agate*?" No other than that both are *small*. Our author has himself in another place compared a *very little man* to an *agate*. "Thou whorson mandrake, (says Falstaff to his *page*,) thou art fitter to be worn in my cap, than to wait at my heels. I was never so *man'd* with an *agate* till now." Hero means no more than this: "If a man be low, Beatrice will say that he is as diminutive and unhappily formed as an ill-cut *agate*."

It appears both from the passage just quoted, and from one of Sir John Harrington's epigrams, 4to. 1618, that *agates* were commonly worn in Shakspeare's time:

The author to a daughter nine years old.

"Though pride in damsels is a hateful vice,
 "Yet could I like a noble-minded girl,
 "That would demand me things of costly price,
 "Rich velvet gowns, pendants, and chains of pearle,
 "Cark'nets of *agats*, cut with rare device," &c.

These lines, at the same time that they add support to the old reading, shew, I think, that the words "*vilely cut*," are to be understood in their usual sense, when applied to precious stones, viz. *awkwardly wrought by a tool*, and not, as Mr. Steevens supposes, *grotesquely veined by nature*. MALONE.

² — a vane blown with all winds;] This comparison might

If silent, why, a block moved with none.
 So turns she every man the wrong side out;
 And never gives to truth and virtue, that
 Which simpleness and merit purchaseth.

URS. Sure, sure, such carping is not commendable.

HERO. No: not to be so odd, and from all fashions,
 As Beatrice is, cannot be commendable:
 But who dare tell her so? If I should speak,
 She'd mock me into air; O, she would laugh me
 Out of myself, press me to death with wit.³
 Therefore let Benedick, like cover'd fire,
 Consume away in sighs, waste inwardly:
 It were a better death than die with mocks;
 Which is as bad as die with tickling.⁴

URS. Yet tell her of it; hear what she will say.

HERO. No; rather I will go to Benedick,
 And counsel him to fight against his passion:
 And, truly, I'll devise some honest slanders
 To stain my cousin with: One doth not know,
 How much an ill word may empoison liking.

have been borrowed from an ancient black-letter ballad, entitled
A Comparison of the Life of Man:

“ I may compare a *man* againe,
 “ Even like unto a *twining vane*,
 “ That changeth even as doth the wind;
 “ Indeed so is man's fickle mind.” STEEVENS.

³ ——— *press me to death*——] The allusion is to an ancient punishment of our law, called *peine fort et dure*, which was formerly inflicted on those persons, who, being indicted, refused to plead. In consequence of their silence, they were pressed to death by an heavy weight laid upon their stomach. This punishment the good sense and humanity of the legislature have within these few years abolished. MALONE.

⁴ *Which is as bad as die with tickling*.] The author meant that *tickling* should be pronounced as a trissyllable; *tickeling*. So, in Spenser, B. II. Canto xii:

“ ——— a strange kind of harmony;
 “ Which Guyon's senses softly *tickeled*,” &c. MALONE.

URS. O, do not do your cousin such a wrong.
She cannot be so much without true judgement,
(Having so swift and excellent a wit,⁵
As she is priz'd to have,) as to refuse
So rare a gentleman as signior Benedick.

HERO. He is the only man of Italy,
Always excepted my dear Claudio.

URS. I pray you, be not angry with me, madam,
Speaking my fancy; signior Benedick,
For shape, for bearing, argument,⁶ and valour,
Goes foremost in report through Italy.

HERO. Indeed, he hath an excellent good name.

URS. His excellence did earn it, ere he had it.—
When are you married, madam?

HERO. Why, every day;—to-morrow: Come, go in;
I'll show thee some attires; and have thy counsel,
Which is the best to furnish me to-morrow.

URS. She's lim'd⁷ I warrant you; we have caught
her, madam.

HERO. If it prove so, then loving goes by haps:
Some Cupid kills with arrows, some with traps.

[*Exeunt HERO and URSULA.*

⁵ ——— *so swift and excellent a wit,*] *Swift* means *ready*. So, in *As you Like it*, Act V. sc. iv:

“He is very *swift* and sententious.” STEEVENS.

⁶ ——— *argument,*] This word seems here to signify *discourse*, or, the powers of reasoning. JOHNSON.

Argument, in the present instance, certainly means *conversation*. So, in *King Henry IV.* P. I: “—It would be *argument* for a week, laughter for a month, and a good jest for ever.” STEEVENS.

⁷ *She's lim'd*—] She is ensnared and entangled as a sparrow with *birdlime*. JOHNSON.

So, in *The Spanish Tragedy*:

“Which sweet conceits are *lim'd* with sly deceits.”

The folio reads—*She's ta'en*. STEEVENS.

BEATRICE *advances.*

BEAT. What fire is in mine ears?⁷ Can this be true?
Stand I condemn'd for pride and scorn so much?
Contempt, farewell! and maiden pride, adieu!
No glory lives behind the back of such.
And, Benedick, love on, I will requite thee;
Taming my wild heart to thy loving hand;⁸
If thou dost love, my kindness shall incite thee
To bind our loves up in a holy band:
For others say, thou dost deserve; and I
Believe it better than reportingly. [*Exit.*]

SCENE II.

A Room in LEONATO'S House.

*Enter Don PEDRO, CLAUDIO, BENEDICK, and
LEONATO.*

D. PEDRO. I do but stay till your marriage be
consummate, and then go I toward Arragon.

CLAUD. I'll bring you thither, my lord, if you'll
vouchsafe me.

⁷ *What fire is in mine ears?*] Alluding to a proverbial saying of the common people, that their ears burn, when others are talking of them. WARBURTON.

The opinion from whence this proverbial saying is derived, is of great antiquity, being thus mentioned by Pliny: "Moreover is not this an opinion generally received, That when our ears do glow and tingle, some there be that in our absence doe talke of us?" *Philemon Holland's Translation*, B. XXVIII. p. 297, and *Brown's Vulgar Errors.* REED.

⁸ *Taming my wild heart to thy loving hand;*] This image is taken from falconry. She had been charged with being as wild as *bag-gards of the rock*; she therefore says, that *wild* as her heart is, she will tame it to the hand. JOHNSON.

D. PEDRO. Nay, that would be as great a foil in the new gloss of your marriage, as to show a child his new coat, and forbid him to wear it.⁹ I will only be bold with Benedick for his company; for, from the crown of his head to the sole of his foot, he is all mirth; he hath twice or thrice cut Cupid's bow-string, and the little hangman dare not shoot at him:² he hath a heart as sound as a bell, and his tongue is the clapper; for what his heart thinks, his tongue speaks.³

BENE. Gallants, I am not as I have been.

LEON. So say I; methinks, you are sadder.

CLAUD. I hope, he be in love.

D. PEDRO. Hang him, truant; there's no true drop of blood in him, to be truly touch'd with love: if he be sad, he wants money.

BENE. I have the tooth-ach.

D. PEDRO. Draw it.

BENE. Hang it!

⁹ ——— *as to show a child his new coat, and forbid him to wear it.*] So, in *Romeo and Juliet*:

“As is the night before some festival,
“To an impatient child, that hath new robes,
“And may not wear them.” STEEVENS.

² ——— *the little hangman dare not shoot at him:*] This character of Cupid came from the *Arcadia* of Sir Philip Sidney:

“Millions of yeares this old drivell Cupid lives;
“While still more wretch, more wicked he doth prove:
“Till now at length that Jove him office gives,
“(At Juno's suite, who much did Argus love,)
“In this our world a *hangman* for to be
“Of all those fooles that will have all they see.”

B. II. ch. xiv. FARMER,

³ ——— *as a bell, and his tongue is the clapper; &c.*] A covert allusion to the old proverb:

“As the fool thinketh
“So the bell clinketh.” STEEVENS.

CLAUD. You must hang it first, and draw it afterwards.

D. PEDRO. What? sigh for the tooth-ach?

LEON. Where is but a humour, or a worm?

BENE. Well, Every one can master a grief,³ but he that has it.

CLAUD. Yet say I, he is in love.

D. PEDRO. There is no appearance of fancy in him, unless it be a fancy that he hath to strange disguises;⁴ as, to be a Dutch-man to-day; a French-man to-morrow; or in the shape of two countries at once,⁵ as, a German from the waist downward, all slops;⁶ and a Spaniard from the hip upward, no

³ ——— can master a grief.] The old copies read corruptly—cannot. The correction was made by Mr. Pope. MALONE.

⁴ There is no appearance of fancy, &c.] Here is a play upon the word *fancy*, which Shakspeare uses for *love* as well as for *humour*, *caprice*, or *affection*. JOHNSON.

⁵ ——— or in the shape of two countries at once, &c.] So, in *The Seven deadly Sinnes of London*, by Tho. Dekker, 1606, 4to. bl. l. "For an Englishman's sute is like a traitor's bodie that hath been hanged, drawne, and quartered, and is set up in severall places: his codpiece is in Denmarke; the collar of his dublet and the belly, in France: the wing and narrow sleeve, in Italy: the short waste hangs ouer a Dutch botcher's stall in Utrich: his huge sloppes speaks Spanish: Polonia gives him the bootes, &c.—and thus we mocke euerie nation, for keeping one fashion, yet steale patches from euerie one of them, to peece out our pride; and are now laughing-stocks to them, because their cut so scurvily becomes us."

STEEVENS.

⁶ ——— all slops;] *Slops* are large loose breeches, or trowsers, worn only by sailors at present. They are mentioned by Jonson, in his *Alchymist*:

"—— fix great *slops*

" Bigger than three Dutch hoys."

Again, in *Ram Alley, or Merry Tricks*, 1611:

"—— three pounds in gold

" These *slops* contain." STEEVENS.

Hence evidently the term *slop-seller*, for the venders of ready made clothes. NICHOLS.

doublet:⁷ Unless he have a fancy to this foolery, as it appears he hath, he is no fool for fancy, as you would have it appear he is.⁸

CLAUD. If he be not in love with some woman, there is no believing old signs: he brushes his hat o' mornings; What should that bode?

D. PEDRO. Hath any man seen him at the barber's?

CLAUD. No, but the barber's man hath been seen with him; and the old ornament of his cheek hath already stuffed tennis-balls.⁹

LEON. Indeed, he looks younger than he did, by the loss of a beard.

D. PEDRO. Nay, he rubs himself with civet: Can you smell him out by that?

CLAUD. That's as much as to say, The sweet youth's in love.

⁷ ——— *a Spaniard from the hip upward, no doublet:*] There can be no doubt but we should read, *all doublet*, which corresponds with the actual dress of the old Spaniards. As the passage now stands, it is a negative description, which is in truth no description at all. M. MASON.

——— *no doublet:*] or, in other words, all cloak. The words—"Or in the shape of two countries," &c. to "no doublet," were omitted in the folio, probably to avoid giving any offence to the Spaniards, with whom James became a friend in 1604. MALONE.

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"Thy beard shall serve to *stuff* those balls by which I get me heat at tenice."

Again, in *The Gentle Craft*, 1600:

"He'll shave it off, and *stuffe tenice balls* with it." HENDERSON.

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D. PEDRO. The greatest note of it is his melancholy.

CLAUD. And when was he wont to wash his face?

D. PEDRO. Yea, or to paint himself? for the which, I hear what they say of him.

CLAUD. Nay, but his jesting spirit; which is now crept into a lutestring,⁹ and now governed by stops.

D. PEDRO. Indeed, that tells a heavy tale for him: Conclude, conclude, he is in love.

CLAUD. Nay, but I know who loves him.

D. PEDRO. That would I know too; I warrant, one that knows him not.

CLAUD. Yes, and his ill conditions; and, in despite of all, dies for him.

D. PEDRO. She shall be buried with her face upwards.²

⁹ — crept into a lutestring,] Love-songs in our author's time were generally sung to the musick of the lute. So, in *K. Henry IV.* P. I: "— as melancholy as an old lion, or a lover's lute." MALONE.

² She shall be buried with her face upwards.] Thus the whole set of editions: but what is there any way particular in this? Are not all men and women buried so? Sure, the poet means, in opposition to the general rule, and by way of distinction, with her *heels* upwards, or *face* downwards. I have chosen the first reading, because I find it the expression in vogue in our author's time. THEOBALD.

This emendation, which appears to me very specious, is rejected by Dr. Warburton. The meaning seems to be, that she who acted upon principles contrary to others, should be buried with the same contrariety. JOHNSON.

Mr. Theobald quite mistakes the scope of the poet, who prepares the reader to expect somewhat uncommon or extraordinary; and the humour consists in the disappointment of that expectation, as at the end of Iago's poetry in *Othello*:

"She was a wight, (if ever such wight were)—

"To fuckle fools, and chronicle small beer." HEATH.

Theobald's conjecture may, however, be supported by a passage in *The Wild Goose Chase* of Beaumont and Fletcher:

BENE. Yet is this no charm for the tooth-ach.—
Old signior, walk aside with me; I have studied

“——love cannot starve me;

“For if I die o’th’ first fit, I am unhappy,

“And worthy to be *buried with my heels upwards.*”

Dr. Johnson’s explanation may likewise be countenanced by a passage in an old black letter book, without date, intitled, *A merye Jest of a man that was called HOWLEGLAS, &c.* “How *Howleglas* was buried.”—“Thus as *Howleglas* was deade, than they brought him to be buryed. And as they would have put the coffyn into the pytte with 11 cordes, the corde at the fete brake, so that the fote of the coffyn fell into the botome of the pyt, and the coffyn stood bolt upryght in the middes of the grave. Then desired the people that stode about the grave that tyme, to let the coffyn to stand bolt upryght. For in his lyfe tyme he was a very marvelous man, &c. and shall be buryed as marvailously; and in this maner they left *Howleglas*,” &c.

That this book was once popular, may be inferred from *Ben Jonson’s* frequent allusions to it in his *Poetaster*:

“What do you laugh, *Owlglas*?”

Again, in *The Fortunate Isles*, a Masque:

“——What do you think of *Owlglas*,

“Instead of him?”

And again, in *The Sad Shepherd*. This history was originally written in Dutch. The hero is there called *Uyle-spegel*. Under this title he is likewise introduced by *Ben Jonson* in his *Alchymist*, and the *Masque* and Pastoral already quoted. *Menage* speaks of *Ulspeigle* as a man famous for *tromperies ingenieuses*; adds that his *Life* was translated into French, and quotes the title-page of it. I have another copy published *A Troyes*, in 1714, the title of which differs from that set down by *Menage*.

The passage indeed, may mean only—*She shall be buried in her lover’s arms.* So, in *The Winter’s Tale*:

“*Flo.* What? like a corse?”

“*Per.* No, like a bank for love to lie and play on;

“Not like a corse:——or if,—not to be buried,

“But quick and in my arms.”

On the whole, however, I prefer Mr. Theobald’s conjecture to my own explanation. STEEVENS.

This last is, I believe, the true interpretation. Our author often quotes Lilly’s Grammar; and here perhaps he remembered a phrase that occurs in that book, p. 59, and is thus interpreted:—“*Tu cubas supinus, thou liest in bed with thy face upwards.*” *Heels* and

eight or nine wise words to speak to you, which these hobby-horses must not hear.

[*Exeunt* BENEDICK and LEONATO.

D. PEDRO. For my life, to break with him about Beatrice.

CLAUD. 'Tis even so: Hero and Margaret have by this play'd their parts with Beatrice; and then the two bears will not bite one another, when they meet.

Enter Don JOHN.

D. JOHN. My lord and brother, God save you.

D. PEDRO. Good den, brother.

D. JOHN. If your leisure serv'd, I would speak with you.

D. PEDRO. In private?

D. JOHN. If it please you;—yet count Claudio may hear; for what I would speak of, concerns him.

D. PEDRO. What's the matter?

D. JOHN. Means your lordship to be married to-morrow?

[*To* CLAUDIO.

D. PEDRO. You know, he does.

D. JOHN. I know not that, when he knows what I know.

CLAUD. If there be any impediment, I pray you, discover it.

face never could have been confounded by either the eye or the ear.

Besides; Don Pedro is evidently playing on the word *dies* in Claudio's speech, which Claudio uses metaphorically, and of which Don Pedro avails himself to introduce an allusion to that consummation which he supposes Beatrice was *dying* for.

MALONE.

D. JOHN. You may think, I love you not; let that appear hereafter, and aim better at me by that I now will manifest: For my brother, I think, he holds you well; and in dearness of heart hath help to effect your ensuing marriage: surely, suit ill spent, and labour ill bestowed!

D. PEDRO. Why, what's the matter?

D. JOHN. I came hither to tell you; and, circumstances shorten'd, (for she hath been too long a talking of,) the lady is disloyal.

CLAUD. Who? Hero?

D. JOHN. Even she; Leonato's Hero, your Hero³ every man's Hero.

CLAUD. Disloyal?

D. JOHN. The word is too good to paint out her wickedness; I could say, she were worse; think you of a worse title, and I will fit her to it. Wonder not till further warrant: go but with me to-night, you shall see her chamber-window enter'd; even the night before her wedding day: if you love her then, to-morrow wed her; but it would better fit your honour to change your mind.

CLAUD. May this be so?

D. PEDRO. I will not think it.

D. JOHN. If you dare not trust that you see, confess not that you know: if you will follow me, I will show you enough; and when you have seen more, and heard more, proceed accordingly.

CLAUD. If I see any thing to-night why I should not marry her to-morrow; in the congregation, where I should wed, there will I shame her.

³ ——— *Leonato's Hero, your Hero, every man's Hero.*] Dryden has transplanted this sarcasm into his *All for Love*:

“Your Cleopatra; Dolabella's Cleopatra; every man's Cleopatra.” STEEVENS.

D. PEDRO. And, as I wooed for thee to obtain her, I will join with thee to disgrace her.

D. JOHN. I will disparage her no farther, till you are my witnessess: bear it coldly but till midnight, and let the issue show itself.

D. PEDRO. O day untowardly turned!

CLAUD. O mischief strangely thwarting!

D. JOHN. O plague right well prevented!
So will you say, when you have seen the sequel.

[*Exeunt.*]

SCENE III.

A Street.

Enter DOGBERRY and VERGES,⁴ with the Watch.

DOGB. Are you good men and true?

VERG. Yea, or else it were pity but they should suffer salvation, body and soul.

DOGB. Nay, that were a punishment too good for them, if they should have any allegiance in them, being chosen for the prince's watch.

VERG. Well, give them their charge,⁵ neighbour Dogberry.

DOGB. First, who think you the most defartless man to be constable?

⁴ ——— Dogberry and Verges,] The first of these worthies had his name from the *Dog-berry*, i. e. the female cornel, a shrub that grows in the hedges in every county of England.

Verges is only the provincial pronunciation of *Verjuice*.

STEEVENS.

⁵ *Well, give them their charge,*] To *charge* his fellows, seems to have been a regular part of the duty of the constable of the Watch. So, in *A New Trick to cheat the Devil*, 1639: "My watch is set—*charge given*—and all at peace." Again, in *The Insatiate Countess*, by Marston, 1603: "Come on, my hearts; we are the city's security—I'll give you your *charge*." MALONE.

1 *WATCH*. Hugh Oatcake, fir, or George Seacoal; for they can write and read.

DOGB. Come hither, neighbour Seacoal: God hath blessed you with a good name: to be a well-favoured man is the gift of fortune; but to write and read comes by nature.

2 *WATCH*. Both which, master constable,——

DOGB. You have; I knew it would be your answer. Well, for your favour, fir, why, give God thanks, and make no boast of it; and for your writing and reading, let that appear when there is no need of such vanity. You are thought here to be the most senseless and fit man for the constable of the watch; therefore bear you the lantern: This is your charge; You shall comprehend all vagrom men; you are to bid any man stand, in the prince's name.

2 *WATCH*. How if he will not stand?

DOGB. Why then, take no note of him, but let him go; and presently call the rest of the watch together, and thank God you are rid of a knave.

VERG. If he will not stand when he is bidden, he is none of the prince's subjects.

DOGB. True, and they are to meddle with none but the prince's subjects:—You shall also make no noise in the streets; for, for the watch to babble and to talk, is most tolerable and not to be endured.

2 *WATCH*. We will rather sleep than talk; we know what belongs to a watch.

DOGB. Why, you speak like an ancient and most quiet watchman; for I cannot see how sleeping should offend: only, have a care that your bills be not stolen:⁶—Well, you are to call at all the ale-

⁶ —— bills be not stolen:] A bill is still carried by the watchmen at Litchfield. It was the old weapon of English infantry, which, says Temple, gave the most ghastly and deplorable wounds. It may be called *securis falcata*. JOHNSON.

houses, and bid those that are drunk⁶ get them to bed.

About Shakspeare's time *halberds* were the weapons borne by the watchmen, as appears from Blount's *Voyage to the Levant*: "—certaine Janizaries, who with great staves guard each street, as our night watchmen with *bolberds* in London." REED.

The weapons to which the care of Dogberry extends, are mentioned in Glapthorne's *Wit in a Constable*, 1639:

" ——— Well said, neighbours;

" You're chatting wisely o'er your *bills* and lanthorns,

" As becomes watchmen of discretion."

Again, in *Arden of Feversham*, 1592:

" ——— the watch

" Are coming tow'rd our house with glaives and *bills*."

The following representation of a *watchman*, with his *bill* on his shoulder, is copied from the title-page to Decker's *O per se O*, &c. 4to. 1612:



STEEVENS.

⁶ ——— *bid those that are drunk*—] Thus the quarto, 1600. The folio, 1623, reads—"bid *them* that," &c. STEEVENS.

2 *WATCH*. How if they will not?

DOGB. Why then, let them alone till they are sober; if they make you not then the better answer, you may say, they are not the men you took them for.

2 *WATCH*. Well, sir.

DOGB. If you meet a thief, you may suspect him, by virtue of your office, to be no true man: and, for such kind of men, the less you meddle or make with them, why, the more is for your honesty.

2 *WATCH*. If we know him to be a thief, shall we not lay hands on him?

DOGB. Truly, by your office, you may; but, I think, they that touch pitch will be defiled: the most peaceable way for you, if you do take a thief, is, to let him show himself what he is, and steal out of your company.

VERG. You have been always called a merciful man, partner.

DOGB. Truly, I would not hang a dog by my will; much more a man who hath any honesty in him.

VERG. If you hear a child cry in the night, you must call to the nurse, and bid her still it.⁷

⁷ *If you hear a child cry, &c.*] It is not impossible but that part of this scene was intended as a burlesque on *The Statutes of the Streets*, imprinted by Wolfe, in 1595. Among these I find the following:

22. "No man shall blowe any horne in the night, within this citie, or whistle after the houre of nyne of the clock in the night, under paine of imprisonment.

23. "No man shall use to go with visoures, or disguised by night, under like paine of imprisonment.

24. "Made that night-walkers, and evildroppers, like punishment.

25. "No hammer-man, as a smith, a pewterer, a founder, and all artificers making great sound, shall not worke after the houre of nyne at night, &c.

2 *WATCH*. How if the nurse be asleep, and will not hear us?

DOGB. Why then, depart in peace, and let the child wake her with crying: for the ewe that will not hear her lamb when it baes, will never answer a calf when he bleats.

VERG. 'Tis very true.

DOGB. This is the end of the charge. You, constable, are to present the prince's own person; if you meet the prince in the night, you may stay him.

VERG. Nay by'r lady, that, I think, he cannot.

DOGB. Five shillings to one on't, with any man that knows the statues,⁷ he may stay him: marry, not without the prince be willing: for, indeed, the watch ought to offend no man; and it is an offence to stay a man against his will.

VERG. By'r lady, I think, it be so.

DOGB. Ha, ha, ha! Well, masters, good night; an there be any matter of weight chances, call up

30. "No man shall, after the houre of nyne at night, keepe any rule, whereby any such suddaine outcrye be made in the still of the night, as making any affray, or beating his wyfe, or servant, or singing, or revyling in his house, to the disturbaunce of his neighbours, under payne of iiis. iiiid." &c. &c.

Ben Jonson, however, appears to have ridiculed this scene in the Induction to his *Bartholomew-Fair*:

"And then a substantial *watch* to have stole in upon 'em, and taken them away with *mistaking words*, as the fashion is in the stage practice." STEEVENS.

Mr. Steevens observes, and I believe justly, that Ben Jonson intended to ridicule this scene in his Induction to *Bartholomew-Fair*; yet in his *Tale of a Tub*, he makes his wise men of Finsbury speak just in the same style, and blunder in the same manner, without any such intention. M. MASON.

⁷ — the statues,] Thus the folio, 1623. The quarto, 1600, reads — "the staturs." But whether the blunder was designed by the poet, or created by the printer, must be left to the consideration of our readers. STEEVENS.

me: keep your fellows' counfels and your own,⁸ and good night.—Come, neighbour.

WATCH. Well, masters, we hear our charge: let us go sit here upon the church-bench till two, and then all to-bed.

DOGB. One word more, honest neighbours: I pray you, watch about signior Leonato's door; for the wedding being there to-morrow, there is a great coil to-night: Adieu, be vigilant, I beseech you.

[*Exeunt DOGBERRY and VERGES.*]

Enter BORACHIO and CONRADE.

BORA. What! Conrade,—

WATCH. Peace, stir not. [*Aside.*]

BORA. Conrade, I say!

CON. Here, man, I am at thy elbow.

BORA. Mass, and my elbow itch'd; I thought, there would a scab follow.

CON. I will owe thee an answer for that; and now forward with thy tale.

BORA. Stand thee close then under this pent-house, for it drizzles rain; and I will, like a true drunkard,⁹ utter all to thee.

WATCH. [*Aside.*] Some treason, masters; yet stand close.

BORA. Therefore know, I have earned of Don John a thousand ducats.

⁸ — *keep your fellows' counfels and your own,*] This is part of the oath of a grand juryman; and is one of many proofs of Shakspeare's having been very conversant, at some period of his life, with legal proceedings and courts of justice. MALONE.

⁹ — *like a true drunkard,*] I suppose, it was on this account that Shakspeare called him *Borachio*, from *Boraccho*, Spanish, a drunkard; or *Borracha*, a leathern receptacle for wine. STEEVENS.

CON. Is it possible that any villainy should be so dear?

BORA. Thou should'st rather ask, if it were possible any villainy should be so rich;⁹ for when rich villains have need of poor ones, poor ones may make what price they will.

CON. I wonder at it.

BORA. That shows, thou art unconfirm'd:² Thou knowest, that the fashion of a doublet, or a hat, or a cloak, is nothing to a man.

CON. Yes, it is apparel.

BORA. I mean, the fashion.

CON. Yes, the fashion is the fashion.

BORA. Tush! I may as well say, the fool's the fool. But see'st thou not what a deformed thief this fashion is?

WATCH. I know that Deformed; he has been a vile thief this seven year; he goes up and down like a gentleman: I remember his name.

BORA. Didst thou not hear somebody?

CON. No; 'twas the vane on the house.

BORA. Seest thou not, I say, what a deformed thief this fashion is? how giddily he turns about all the hot bloods, between fourteen and five and thirty? sometime, fashioning them like Pharaoh's foldiers in the reechy painting;³ sometime, like god

⁹ ——— any villainy should be so rich;] The sense absolutely requires us to read, *villain*. WARBURTON.

The old reading may stand. STEEVENS.

² ——— thou art unconfirm'd:] i. e. unpractised in the ways of the world. WARBURTON.

³ ——— reechy painting;] Is painting discoloured by smoke. So, in *Hans Beer Pot's Invisible Comedy*, 1618:

“ ——— he look'd so reechily,

“ Like bacon hanging on the chimney's roof.”

from Recan, Anglo-Saxon, to *reek*, *fumare*. STEEVENS.

Bel's priests ⁴ in the old church window ; sometime, like the shaven Hercules ⁵ in the smirch'd ⁶ worm-eaten tapestry, where his codpiece seems as massy as his club?

CON. All this I see ; and see, that the fashion wears out more apparel than the man : But art not thou thyself giddy with the fashion too, that thou hast shifted out of thy tale into telling me of the fashion?

⁴ — *like god Bel's priests*—] Alluding to some awkward representation of the story of *Bel and the Dragon*, as related in the Apocrypha. STEEVENS.

⁵ — *sometime, like the shaven Hercules, &c.*] By the *shaven Hercules* is meant *Sampson*, the usual subject of old tapestry. In this ridicule on the fashion, the poet has not unartfully given a stroke at the barbarous workmanship of the common tapestry hangings, then so much in use. The same kind of raillery Cervantes has employed on the like occasion, when he brings his knight and squire to an inn, where they found the story of Dido and Æneas represented in bad tapestry. On Sancho's seeing the tears fall from the eyes of the forsaken queen as big as walnuts, he hopes that when their achievements became the general subject for these sorts of works, that fortune will send them a better artist.—What authorised the poet to give this name to Sampson was the folly of certain Christian mythologists, who pretend that the Grecian Hercules was the Jewish Sampson. The retinue of our author is to be commended : The sober audience of that time would have been offended with the mention of a venerable name on so light an occasion. Shakspeare is indeed sometimes licentious in these matters : But to do him justice, he generally seems to have a sense of religion, and to be under its influence. What Pedro says of Benedick, in this comedy, may be well enough applied to him : *The man doth fear God, however it seems not to be in him by some large jests he will make.* Warburton.

I believe that Shakspeare knew nothing of these Christian mythologists, and by the *shaven Hercules* meant only *Hercules when shaved to make him look like a woman*, while he remained in the service of Omphale, his Lydian mistress. Had the *shaven Hercules* been meant to represent Sampson, he would probably have been equipped with a *jaw bone* instead of a *club*. STEEVENS.

⁶ — *smirch'd*—] *Smirch'd* is soiled, obscured. So, in *As you Like it*, Act I. sc. iii :

“ And with a kind of umber *smirch* my face.” STEEVENS.

BORA. Not so neither: but know, that I have to-night wooed Margaret, the lady Hero's gentlewoman, by the name of Hero; she leans me out at her mistress' chamber-window, bids me a thousand times good night,—I tell this tale vilely:—I should first tell thee, how the prince, Claudio, and my master, planted, and placed, and possessed by my master Don John, saw afar off in the orchard this amiable encounter.

CON. And thought they, Margaret was Hero?

BORA. Two of them did, the prince and Claudio; but the devil my master knew she was Margaret; and partly by his oaths, which first possessed them, partly by the dark night, which did deceive them, but chiefly by my villainy, which did confirm any slander that Don John had made, away went Claudio enraged; swore he would meet her as he was appointed, next morning at the temple, and there, before the whole congregation, shame her with what he saw over-night, and send her home again without a husband.

1 WATCH. We charge you in the prince's name, stand.

2 WATCH. Call up the right master constable: We have here recovered the most dangerous piece of lechery that ever was known in the commonwealth.

1 WATCH. And one Deformed is one of them; I know him, he wears a lock.⁶

CON. Masters, masters,⁷—

⁶ —wears a lock.] So, in *The Return from Parnassus*, 1606:

“He whose thin fire dwells in a smoky rooffe,

“Must take tobacco, and must wear a lock.”

See Dr. Warburton's note, Act V. sc. i. STEEVENS.

⁷ Con. Masters, masters, &c.] In former copies:

Con. Masters.

² *WATCH.* You'll be made bring Deformed forth, I warrant you.

CON. Masters,—

¹ *WATCH.* Never speak; we charge you, let us obey you to go with us.

BORACHIO. We are like to prove a goodly commodity, being taken up of these men's bills.⁸

CON. A commodity in question,⁹ I warrant you. Come, we'll obey you. [*Exeunt.*]

SCENE IV.

A Room in LEONATO'S House.

Enter HERO, MARGARET, and URSULA.

HERO. Good Ursula, wake my cousin Beatrice, and desire her to rise.

URS. I will, lady.

² *WATCH.* You'll be made bring Deformed forth, I warrant you.

CON. Masters never speak, we charge you, let us obey you to go with us.

The regulation which I have made in this last speech, though against the authority of all the printed copies, I flatter myself, carries its proof with it. Conrade and Borachio are not designed to talk absurd nonsense. It is evident therefore, that Conrade is attempting his own justification; but is interrupted in it by the impertinence of the men in office. *THEOBALD.*

⁸ — a goodly commodity, being taken up of these men's bills.]

Here is a cluster of conceits. *Commodity* was formerly as now, the usual term for an article of merchandise. To *take up*, besides its common meaning, (*to apprehend*,) was the phrase for obtaining goods on credit. "If a man is thorough with them in honest *taking up*, (says Falstaff,) then they must stand upon security." *Bill* was the term both for a single bond, and a halberd.

We have the same conceit in *King Henry VI.* P. II: "My lord, When shall we go to Cheapside, and *take up commodities* upon our bills?" *MALONE.*

⁹ *A commodity in question*,] i. e. a commodity subject to judicial trial or examination. Thus Hooker: "Whosoever be found guilty, the communion book hath deserved least to be called *in question* for this fault." *STEEVENS.*

HERO. And bid her come hither.

URS. Well. [Exit URSULA.]

MARG. Troth, I think, your other rabato⁹ were better.

HERO. No, pray thee, good Meg, I'll wear this.

MARG. By my troth, it's not so good; and I warrant, your cousin will say so.

HERO. My cousin's a fool, and thou art another; I'll wear none but this.

MARG. I like the new tire within excellently, if the hair were a thought browner:² and your gown's a most rare fashion, i'faith. I saw the duchess of Milan's gown, that they praise so.

HERO. O, that exceeds, they say.

MARG. By my troth it's but a night-gown in re-

⁹ — *rabato* —] An ornament for the neck, a collar-band or kind of ruff. Fr. *Rabat*. Menage saith it comes from *rabattre*, to put back, because it was at first nothing but the collar of the shirt or shift turn'd back towards the shoulders. F. HAWKINS.

This article of dress is frequently mentioned by our ancient comic writers.

So, in the comedy of *Law Tricks*, &c. 1608:

“Broke broad jests upon her narrow heel,

“Pok'd her *rebatoes*, and survey'd her *steel*.”

Again, in Decker's *Guls Hornbook*, 1609:—“Your stiff-necked *rebatoes* (that have more arches for pride to row under, than can stand under five London-bridges) durst not then,” &c.

Again, in Decker's *Untrussing the Humorous Poet*: “What a miserable thing it is to be a noble bride! There's such delays in rising, in fitting gowns, in pinning *rebatoes*, in *poaking*,” &c.

The first and last of these passages will likewise serve for an additional explanation of the *poking-sticks of steel*, mentioned by Autolycus in *The Winter's Tale*. STEEVENS.

² — *if the hair were a thought browner*:] i. e. the false hair attached to the cap; for we learn from Stubbes's *Anatomic of Abuses*, 1595, p. 40, that ladies were “not simplie content with their own haire, but did buy up other haire either of horses, mares, or any other strange beasts, dying it of what collour they list themselves.”

STEEVENS.

spect of yours: Cloth of gold, and cuts, and laced with silver; set with pearls, down sleeves, side-sleeves,² and skirts round, underborne with a bluish tinsel: but for a fine, quaint, graceful, and excellent fashion, yours is worth ten on't.

² — side-sleeves,] *Side-sleeves*, I believe, mean *long* ones. So, in *Greene's Farewell to Follie*, 1617: "As great selfe-love lurketh in a *side-gowne*, as in a *short* armour." Again, in Laneham's Account of Queen Elizabeth's entertainment at Kenelworth-Castle, 1575, the minstrel's "gown had *side-sleeves* down to the mid-leg." Clement Paston (See *Paston Letters*, Vol. I. p. 145, 2nd edit.) had "a *short* blue gown that was made of a *side-gown*." i. e. of a *long* one. Again, in *The last Voyage of Captaine Frobisher*, by Dionyse Settle, 12mo. bl. l. 1577: "They make their apparell with hoodes and tailes, &c. The men have them not so *syde* as the women."

Such long sleeves, within my memory, were worn by children, and were called *hanging-sleeves*; a term which is preserved in a line, I think, of Dryden:

"And miss in *hanging-sleeves* now shakes the dice."

Side or *syde* in the North of England, and in Scotland, is used for *long* when applied to a garment, and the word has the same signification in the Anglo-Saxon and Danish. Vide Glossary to Gawaine Douglas's Virgil. To remove an appearance of tautology, as *down-sleeves* may seem synonymous with *side-sleeves*, a comma must be taken out, and the passage printed thus—"Set with pearls down sleeves, or down *th'* sleeves." The second paragraph of this note is copied from the *Edinburgh Magazine*, for Nov. 1786. STEEVENS.

Side-sleeves were certainly *long-sleeves*, as will appear from the following instances. *Stowe's Chronicle*, p. 327, tempore Hen. IV: "This time was used exceeding pride in garments, gownes with deepe and broad sleeves commonly called poke sleeves, the servants ware them as well as their masters, which might well have been called the receptacles of the devil, for what they stole they hid in their sleeves, whercof some hung downe to the feete, and at least to the knees, full of cuts and jagges, whereupon were made these verses: [i. e. by Tho. Hoccleve.]

"Now hath this land little neede of broomes

"To sweepe away the filth out of the streete,

"Sen *side-sleeves* of pennileffe groomes

"Will it up licke be it drie or weete."

Again, in *Fitzherbert's Book of Husbandry*: "Theyr cotes be so *syde* that they be fayne to tucke them up whan they ride, as women do theyr kirtels whan they go to the market," &c. REED.

D. PEDRO. The greatest note of it is his melancholy.

CLAUD. And when was he wont to wash his face?

D. PEDRO. Yea, or to paint himself? for the which, I hear what they say of him.

CLAUD. Nay, but his jesting spirit; which is now crept into a lute string,⁹ and now governed by stops.

D. PEDRO. Indeed, that tells a heavy tale for him: Conclude, conclude, he is in love.

CLAUD. Nay, but I know who loves him.

D. PEDRO. That would I know too; I warrant, one that knows him not.

CLAUD. Yes, and his ill conditions; and, in despite of all, dies for him.

D. PEDRO. She shall be buried with her face upwards.²

⁹ ——— *crept into a lute string,*] Love-songs in our author's time were generally sung to the music of the lute. So, in *K. Henry IV.* P. I: "— as melancholy as an old lion, or a *lover's lute.*" MALONE.

² *She shall be buried with her face upwards.*] Thus the whole set of editions: but what is there any way particular in this? Are not all men and women buried so? Sure, the poet means, in opposition to the general rule, and by way of distinction, with her *heels* upwards, or *face* downwards. I have chosen the first reading, because I find it the expression in vogue in our author's time. THEOBALD.

This emendation, which appears to me very specious, is rejected by Dr. Warburton. The meaning seems to be, that she who acted upon principles contrary to others, should be buried with the same contrariety. JOHNSON.

Mr. Theobald quite mistakes the scope of the poet, who prepares the reader to expect somewhat uncommon or extraordinary; and the humour consists in the disappointment of that expectation, as at the end of Iago's poetry in *Othello*:

"She was a wight, (if ever such wight were)—

"To suckle fools, and chronicle small beer." HEATH.

Theobald's conjecture may, however, be supported by a passage in *The Wild Goose Chase* of Beaumont and Fletcher:

BENE. Yet is this no charm for the tooth-ach.—
Old signior, walk aside with me; I have studied

“ ——— love cannot starve me;

“ For if I die o’th’ first fit, I am unhappy,

“ And worthy to be *buried with my heels upwards.*”

Dr. Johnson’s explanation may likewise be countenanced by a passage in an old black letter book, without date, intitled, *A merye Jest of a man that was called HOWLEGLAS, &c.* “ How *Howleglas* was buried.” — “ Thus as *Howleglas* was deade, than they brought him to be buried. And as they would have put the coffyn into the pytte with 11 cordes, the corde at the fete brake, so that the fote of the coffyn fell into the botome of the pyt, and the coffyn stood bolt upryght in the middes of the grave. Then desired the people that stode about the grave that tyme, to let the coffyn to stand bolt upryght. For in his lyfe tyme he was a very marvelous man, &c. and shall be buried as marvailously; and in this maner they left *Howleglas*,” &c.

That this book was once popular, may be inferred from *Ben Jonson*’s frequent allusions to it in his *Poetaster*:

“ What do you laugh, *Owleglas*?”

Again, in *The Fortunate Isles*, a Masque:

“ ——— What do you think of *Owlglas*,

“ Instead of him?”

And again, in *The Sad Shepherd*. This history was originally written in Dutch. The hero is there called *Uyle-spegel*. Under this title he is likewise introduced by *Ben Jonson* in his *Alchymist*, and the *Masque* and Pastoral already quoted. *Menage* speaks of *Ulspeigle* as a man famous for *tromperies ingenieuses*; adds that his life was translated into French, and quotes the title-page of it. I have another copy published *A Troyes*, in 1714, the title of which differs from that set down by *Menage*.

The passage indeed, may mean only—*She shall be buried in her lover’s arms.* So, in *The Winter’s Tale*:

“ *Flo.* What? like a corse?

“ *Per.* No, like a bank for love to lie and play on;

“ Not like a corse:——or if,—not to be buried,

“ But quick and in my arms.”

On the whole, however, I prefer Mr. Theobald’s conjecture to my own explanation. STEEVENS.

This last is, I believe, the true interpretation. Our author often quotes Lilly’s Grammar; and here perhaps he remembered a phrase that occurs in that book, p. 59, and is thus interpreted:—“ *Tu cubas supinus, thou liest in bed with thy face upwards.*” Heels and

eight or nine wise words to speak to you, which these hobby-horses must not hear.

[*Exeunt* BENEDICK and LEONATO.

D. PEDRO. For my life, to break with him about Beatrice.

CLAUD. 'Tis even so: Hero and Margaret have by this play'd their parts with Beatrice; and then the two bears will not bite one another, when they meet.

Enter Don JOHN.

D. JOHN. My lord and brother, God save you.

D. PEDRO. Good den, brother.

D. JOHN. If your leisure serv'd, I would speak with you.

D. PEDRO. In private?

D. JOHN. If it please you;—yet count Claudio may hear; for what I would speak of, concerns him.

D. PEDRO. What's the matter?

D. JOHN. Means your lordship to be married to-morrow? [To CLAUDIO.

D. PEDRO. You know, he does.

D. JOHN. I know not that, when he knows what I know.

CLAUD. If there be any impediment, I pray you, discover it.

face never could have been confounded by either the eye or the ear.

Besides; Don Pedro is evidently playing on the word *dies* in Claudio's speech, which Claudio uses metaphorically, and of which Don Pedro avails himself to introduce an allusion to that consummation which he supposes Beatrice was *dying* for.

MALONE.

D. JOHN. You may think, I love you not; let that appear hereafter, and aim better at me by that I now will manifest: For my brother, I think, he holds you well; and in dearness of heart hath help to effect your ensuing marriage: surely, suit ill spent, and labour ill bestowed!

D. PEDRO. Why, what's the matter?

D. JOHN. I came hither to tell you; and, circumstances shorten'd, (for she hath been too long a talking of,) the lady is disloyal.

CLAUD. Who? Hero?

D. JOHN. Even she; Leonato's Hero, your Hero every man's Hero.³

CLAUD. Disloyal?

D. JOHN. The word is too good to paint out her wickedness; I could say, she were worse; think you of a worse title, and I will fit her to it. Wonder not till further warrant: go but with me to-night, you shall see her chamber-window enter'd; even the night before her wedding day: if you love her then, to-morrow wed her; but it would better fit your honour to change your mind.

CLAUD. May this be so?

D. PEDRO. I will not think it.

D. JOHN. If you dare not trust that you see, confess not that you know: if you will follow me, I will show you enough; and when you have seen more, and heard more, proceed accordingly.

CLAUD. If I see any thing to-night why I should not marry her to-morrow; in the congregation, where I should wed, there will I shame her.

³ ——— *Leonato's Hero, your Hero, every man's Hero.*] Dryden has transplanted this sarcasm into his *All for Love*:

“Your Cleopatra; Dolabella's Cleopatra; every man's Cleopatra.” STEEVENS.

D. PEDRO. And, as I wooed for thee to obtain her, I will join with thee to disgrace her.

D. JOHN. I will disparage her no farther, till you are my witnesses: bear it coldly but till midnight, and let the issue show itself.

D. PEDRO. O day untowardly turned!

CLAUD. O mischief strangely thwarting!

D. JOHN. O plague right well prevented! So will you say, when you have seen the sequel.

[*Exeunt.*]

SCENE III.

A Street.

Enter DOGBERRY and VERGES,⁴ with the Watch.

DOGB. Are you good men and true?

VERG. Yea, or else it were pity but they should suffer salvation, body and soul.

DOGB. Nay, that were a punishment too good for them, if they should have any allegiance in them, being chosen for the prince's watch.

VERG. Well, give them their charge,⁵ neighbour Dogberry.

DOGB. First, who think you the most defartless man to be constable?

⁴ ——— Dogberry and Verges,] The first of these worthies had his name from the *Dog-berry*, i. e. the female cornel, a shrub that grows in the hedges in every county of England.

Verges is only the provincial pronunciation of *Verjuice*.

STEEVENS.

⁵ *Well, give them their charge,*] To *charge* his fellows, seems to have been a regular part of the duty of the constable of the Watch. So, in *A New Trick to cheat the Devil*, 1639: "My watch is set—*charge given*—and all at peace." Again, in *The Insatiate Countess*, by Marston, 1603: "Come on, my hearts; we are the city's security—I'll give you your *charge*." MALONE.

1 *WATCH*. Hugh Oatcake, fir, or George Seacoal; for they can write and read.

DOGB. Come hither, neighbour Seacoal: God hath blessed you with a good name: to be a well-favoured man is the gift of fortune; but to write and read comes by nature.

2 *WATCH*. Both which, master constable,——

DOGB. You have; I knew it would be your answer. Well, for your favour, fir, why, give God thanks, and make no boast of it; and for your writing and reading, let that appear when there is no need of such vanity. You are thought here to be the most senseless and fit man for the constable of the watch; therefore bear you the lantern: This is your charge; You shall comprehend all vagrom men; you are to bid any man stand, in the prince's name.

2 *WATCH*. How if he will not stand?

DOGB. Why then, take no note of him, but let him go; and presently call the rest of the watch together, and thank God you are rid of a knave.

VERG. If he will not stand when he is bidden, he is none of the prince's subjects.

DOGB. True, and they are to meddle with none but the prince's subjects:—You shall also make no noise in the streets; for, for the watch to babble and to talk, is most tolerable and not to be endured.

2 *WATCH*. We will rather sleep than talk; we know what belongs to a watch.

DOGB. Why, you speak like an ancient and most quiet watchman; for I cannot see how sleeping should offend: only, have a care that your bills be not stolen:—Well, you are to call at all the ale-

⁶ — bills *be not stolen*:] A bill is still carried by the watchmen at Litchfield. It was the old weapon of English infantry, which, says Temple, gave the most ghastly and deplorable wounds. It may be called *securis falcata*. JOHNSON.

houses, and bid those that are drunk⁶ get them to bed.

About Shakspeare's time *halberds* were the weapons borne by the watchmen, as appears from Blount's *Voyage to the Levant*: "—certaine Janizaries, who with great staves guard each street, as our night watchmen with *holberds* in London." REED.

The weapons to which the care of Dogberry extends, are mentioned in Glapthorne's *Wit in a Constable*, 1639:

" ——— Well said, neighbours;

" You're chatting wisely o'er your *bills* and lanthorns,

" As becomes watchmen of discretion."

Again, in *Arden of Feversham*, 1592:

" ——— the watch

" Are coming tow'rd our house with glaives and *bills*."

The following representation of a *watchman*, with his *bill* on his shoulder, is copied from the title-page to Decker's *O per se O*, &c. 4to. 1612:



STEEVENS.

⁶ ——— *bid those that are drunk*—] Thus the quarto, 1600. The folio, 1623, reads—" *bid them that,*" &c. STEEVENS.

2 *WATCH*. How if they will not?

DOGB. Why then, let them alone till they are sober; if they make you not then the better answer, you may say, they are not the men you took them for.

2 *WATCH*. Well, sir.

DOGB. If you meet a thief, you may suspect him, by virtue of your office, to be no true man: and, for such kind of men, the less you meddle or make with them, why, the more is for your honesty.

2 *WATCH*. If we know him to be a thief, shall we not lay hands on him?

DOGB. Truly, by your office, you may; but, I think, they that touch pitch will be defiled: the most peaceable way for you, if you do take a thief, is, to let him show himself what he is, and steal out of your company.

VERG. You have been always called a merciful man, partner.

DOGB. Truly, I would not hang a dog by my will; much more a man who hath any honesty in him.

VERG. If you hear a child cry in the night, you must call to the nurse, and bid her still it.⁷

⁷ *If you hear a child cry, &c.*] It is not impossible but that part of this scene was intended as a burlesque on *The Statutes of the Streets*, imprinted by Wolfe, in 1595. Among these I find the following:

22. "No man shall blowe any horne in the night, within this citie, or whistle after the houre of nyne of the clock in the night, under paine of imprisonment.

23. "No man shall use to go with visoures, or disguised by night, under like paine of imprisonment.

24. "Made that night-walkers, and evildroppers, like punishment.

25. "No hammer-man, as a smith, a pewterer, a founder, and all artificers making great sound, shall not worke after the houre of nyne at night, &c.

2 *WATCH*. How if the nurse be asleep, and will not hear us?

DOGB. Why then, depart in peace, and let the child wake her with crying: for the ewe that will not hear her lamb when it baes, will never answer a calf when he bleats.

VERG. 'Tis very true.

DOGB. This is the end of the charge. You, constable, are to present the prince's own person; if you meet the prince in the night, you may stay him.

VERG. Nay by'r lady, that, I think, he cannot.

DOGB. Five shillings to one on't, with any man that knows the statues,⁷ he may stay him: marry, not without the prince be willing: for, indeed, the watch ought to offend no man; and it is an offence to stay a man against his will.

VERG. By'r lady, I think, it be so.

DOGB. Ha, ha, ha! Well, masters, good night: an there be any matter of weight chances, call up

30. "No man shall, after the houre of nyne at night, keepe any rule, whereby any such suddaine outcrye be made in the still of the night, as making any affray, or beating his wyfe, or servant, or singing, or revyling in his house, to the disturbaunce of his neighbours, under payne of iiis. iiid." &c. &c.

Ben Jonson, however, appears to have ridiculed this scene in the Induction to his *Bartholomew-Fair*:

"And then a substantial *watch* to have stole in upon 'em, and taken them away with *mistaking words*, as the fashion is in the stage practice." STEEVENS.

Mr. Steevens observes, and I believe justly, that Ben Jonson intended to ridicule this scene in his Induction to *Bartholomew-Fair*; yet in his *Tale of a Tub*, he makes his wise men of Finsbury speak just in the same style, and blunder in the same manner, without any such intention. M. MASON.

⁷ — the statues,] Thus the folio, 1623. The quarto, 1600, reads—"the statueres." But whether the blunder was designed by the poet, or created by the printer, must be left to the consideration of our readers. STEEVENS.

me: keep your fellows' counsels and your own,⁸ and good night.—Come, neighbour.

WATCH. Well, masters, we hear our charge: let us go sit here upon the church-bench till two, and then all to-bed.

DOGB. One word more, honest neighbours: I pray you, watch about signior Leonato's door; for the wedding being there to-morrow, there is a great coil to-night: Adieu, be vigilant, I beseech you.

[*Exeunt DOGBERRY and VERGES.*]

Enter BORACHIO and CONRADE.

BORA. What! Conrade,—

WATCH. Peace, stir not.

[*Aside.*]

BORA. Conrade, I say!

CON. Here, man, I am at thy elbow.

BORA. Mass, and my elbow itch'd; I thought, there would a scab follow.

CON. I will owe thee an answer for that; and now forward with thy tale.

BORA. Stand thee close then under this pent-house, for it drizzles rain; and I will, like a true drunkard,⁹ utter all to thee.

WATCH. [*Aside.*] Some treason, masters; yet stand close.

BORA. Therefore know, I have earned of Don John a thousand ducats.

⁸ — keep your fellows' counsels and your own,] This is part of the oath of a grand jurymen; and is one of many proofs of Shakspeare's having been very conversant, at some period of his life, with legal proceedings and courts of justice. MALONE.

⁹ — like a true drunkard,] I suppose, it was on this account that Shakspeare called him *Borachio*, from *Boraccho*, Spanish, a drunkard; or *Borracha*, a leathern receptacle for wine. STEEVENS.

CON. Is it possible that any villainy should be so dear?

BORA. Thou should'st rather ask, if it were possible any villainy should be so rich;⁹ for when rich villains have need of poor ones, poor ones may make what price they will.

CON. I wonder at it.

BORA. That shows, thou art unconfirm'd:² Thou knowest, that the fashion of a doublet, or a hat, or a cloak, is nothing to a man.

CON. Yes, it is apparel.

BORA. I mean, the fashion.

CON. Yes, the fashion is the fashion.

BORA. Tush! I may as well say, the fool's the fool. But see'st thou not what a deformed thief this fashion is?

WATCH. I know that Deformed; he has been a vile thief this seven year; he goes up and down like a gentleman: I remember his name.

BORA. Didst thou not hear somebody?

CON. No; 'twas the vane on the house.

BORA. Seest thou not, I say, what a deformed thief this fashion is? how giddily he turns about all the hot bloods, between fourteen and five and thirty? sometime, fashioning them like Pharaoh's soldiers in the reechy painting;³ sometime, like god

⁹ ——— any villainy should be so rich;] The sense absolutely requires us to read, *villain*. WARBURTON.

The old reading may stand. STEEVENS.

² ——— thou art unconfirm'd:] i. e. unpractised in the ways of the world. WARBURTON.

³ ——— reechy painting;] Is painting discoloured by smoke. So, in *Hans Beer Pot's Invisible Comedy*, 1618:

“ ——— he look'd so reechily,

“ Like bacon hanging on the chimney's roof.”

from Recan, Anglo-Saxon, to *reek*, *fumare*. STEEVENS.

Bel's priests ⁴ in the old church window; sometime, like the shaven Hercules ⁵ in the smirch'd ⁶ worm-eaten tapestry, where his codpiece seems as massy as his club?

CON. All this I see; and see, that the fashion wears out more apparel than the man: But art not thou thyself giddy with the fashion too, that thou hast shifted out of thy tale into telling me of the fashion?

⁴ — *like god Bel's priests*—] Alluding to some awkward representation of the story of *Bel and the Dragon*, as related in the Apocrypha. STEEVENS.

⁵ — *sometime, like the shaven Hercules, &c.*] By the *shaven Hercules* is meant *Sampson*, the usual subject of old tapestry. In this ridicule on the fashion, the poet has not unartfully given a stroke at the barbarous workmanship of the common tapestry hangings, then so much in use. The same kind of raillery Cervantes has employed on the like occasion, when he brings his knight and squire to an inn, where they found the story of Dido and Æneas represented in bad tapestry. On Sancho's seeing the tears fall from the eyes of the forsaken queen as big as walnuts, he hopes that when their achievements became the general subject for these sorts of works, that fortune will send them a better artist.—What authorised the poet to give this name to Sampson was the folly of certain Christian mythologists, who pretend that the Grecian Hercules was the Jewish Sampson. The retinue of our author is to be commended: The sober audience of that time would have been offended with the mention of a venerable name on so light an occasion. Shakspeare is indeed sometimes licentious in these matters: But to do him justice, he generally seems to have a sense of religion, and to be under its influence. What Pedro says of Benedick, in this comedy, may be well enough applied to him: *The man doth fear God, however it seems not to be in him by some large jests he will make.* Warburton.

I believe that Shakspeare knew nothing of these Christian mythologists, and by the *shaven Hercules* meant only *Hercules when shaved to make him look like a woman*, while he remained in the service of Omphale, his Lydian mistress. Had the *shaven Hercules* been meant to represent Sampson, he would probably have been equipped with a *jaw bone* instead of a *club*. STEEVENS.

⁶ — *smirch'd*—] *Smirch'd* is soiled, obscured. So, in *As you Like it*, Act I. sc. iii:

“And with a kind of umber *smirch* my face.” STEEVENS.

BORA. Not so neither: but know, that I have to-night wooed Margaret, the lady Hero's gentlewoman, by the name of Hero; she leans me out at her mistress' chamber-window, bids me a thousand times good night,—I tell this tale vilely:—I should first tell thee, how the prince, Claudio, and my master, planted, and placed, and possessed by my master Don John, saw afar off in the orchard this amiable encounter.

CON. And thought they, Margaret was Hero?

BORA. Two of them did, the prince and Claudio; but the devil my master knew she was Margaret; and partly by his oaths, which first possessed them, partly by the dark night, which did deceive them, but chiefly by my villainy, which did confirm any slander that Don John had made, away went Claudio enraged; swore he would meet her as he was appointed, next morning at the temple, and there, before the whole congregation, shame her with what he saw over-night, and send her home again without a husband.

1 WATCH. We charge you in the prince's name, stand.

2 WATCH. Call up the right master constable: We have here recovered the most dangerous piece of lechery that ever was known in the commonwealth.

1 WATCH. And one Deformed is one of them; I know him, he wears a lock.⁶

CON. Masters, masters,?—

⁶ —wears a lock.] So, in *The Return from Parnassus*, 1606:

“He whose thin fire dwells in a smoky rooffe,

“Must take tobacco, and must wear a lock.”

See Dr. Warburton's note, Act V. sc. i. STEEVENS.

⁷ *Con. Masters, masters, &c.*] In former copies:

Con. Masters.

² *WATCH.* You'll be made bring Deformed forth, I warrant you.

CON. Masters,—

¹ *WATCH.* Never speak; we charge you, let us obey you to go with us.

BORA. We are like to prove a goodly commodity, being taken up of these men's bills.⁸

CON. A commodity in question,⁹ I warrant you. Come, we'll obey you. [*Exeunt.*]

SCENE IV.

A Room in LEONATO'S House.

Enter HERO, MARGARET, and URSULA.

HERO. Good Ursula, wake my cousin Beatrice, and desire her to rise.

URS. I will, lady.

² *WATCH.* You'll be made bring Deformed forth, I warrant you.

CON. Masters never speak, we charge you, let us obey you to go with us.

The regulation which I have made in this last speech, though against the authority of all the printed copies, I flatter myself, carries its proof with it. Conrade and Borachio are not designed to talk absurd nonsense. It is evident therefore, that Conrade is attempting his own justification; but is interrupted in it by the impertinence of the men in office. *THEOBALD.*

⁸ ——— a goodly commodity, being taken up of these men's bills.] Here is a cluster of conceits. *Commodity* was formerly as now, the usual term for an article of merchandise. To *take up*, besides its common meaning, (*to apprehend*,) was the phrase for obtaining goods on credit. "If a man is thorough with them in honest *taking up*, (says Falstaff,) then they must stand upon security." *Bill* was the term both for a single bond, and a halberd.

We have the same conceit in *King Henry VI.* P. II: "My lord, When shall we go to Cheapside, and *take up commodities* upon our bills?" *MALONE.*

⁹ *A commodity in question*,] i. e. a commodity subject to judicial trial or examination. Thus Hooker: "Whosoever be found guilty, the communion book hath deserved least to be called *in question* for this fault." *STEEVENS.*

HERO. And bid her come hither.

URS. Well.

[Exit URSULA.]

MARG. Troth, I think, your other rabato⁹ were better.

HERO. No, pray thee, good Meg, I'll wear this.

MARG. By my troth, it's not so good; and I warrant, your cousin will say so.

HERO. My cousin's a fool, and thou art another; I'll wear none but this.

MARG. I like the new tire within excellently, if the hair were a thought browner:² and your gown's a most rare fashion, i'faith. I saw the duchess of Milan's gown, that they praise so.

HERO. O, that exceeds, they say.

MARG. By my troth it's but a night-gown in re-

⁹ — *rabato* —] An ornament for the neck, a collar-band or kind of ruff. Fr. *Rabat*. Menage saith it comes from *rabattre*, to put back, because it was at first nothing but the collar of the shirt or shift turn'd back towards the shoulders. T. HAWKINS.

This article of dress is frequently mentioned by our ancient comic writers.

So, in the comedy of *Law Tricks*, &c. 1608:

“Broke broad jests upon her narrow heel,

“Pok'd her *rebatoes*, and survey'd her *steel*.”

Again, in Decker's *Guls Hornbook*, 1609:—“Your stiff-necked *rebatoes* (that have more arches for pride to row under, than can stand under five London-bridges) durst not then,” &c.

Again, in Decker's *Untrussing the Humorous Poet*: “What a miserable thing it is to be a noble bride! There's such delays in rising, in fitting gowns, in pinning *rebatoes*, in *poaking*,” &c.

The first and last of these passages will likewise serve for an additional explanation of the *poking-sticks of steel*, mentioned by Autolycus in *The Winter's Tale*. STEEVENS.

² — *if the hair were a thought browner*:] i. e. the false hair attached to the cap; for we learn from Stubbes's *Anatomie of Abuses*, 1595, p. 40, that ladies were “not simplie content with their own haire, but did buy up other haire either of horses, mares, or any other strange beasts, dying it of what collour they list themselves.”

STEEVENS.

spect of yours: Cloth of gold, and cuts, and laced with silver; set with pearls, down sleeves, side-sleeves,² and skirts round, underborne with a bluish tinsel: but for a fine, quaint, graceful, and excellent fashion, yours is worth ten on't.

² — side-sleeves,] *Side-sleeves*, I believe, mean *long* ones. So, in *Greene's Farewell to Follie*, 1617: "As great selfe-love lurketh in a *side-gowne*, as in a *short* armour." Again, in *Laneham's Account of Queen Elizabeth's entertainment at Kenelworth-Castle*, 1575, the minstrel's "gown had *side-sleeves* down to the mid-leg." Clement Paston (See *Paston Letters*, Vol. I. p. 145, 2nd edit.) had "a *short* blue gown that was made of a *side-gown*." i. e. of a *long* one. Again, in *The last Voyage of Captaine Frobisher*, by Dionyse Settle, 12mo. bl. l. 1577: "They make their apparell with hoodes and tailes, &c. The men have them not so *syde* as the women."

Such long sleeves, within my memory, were worn by children, and were called *hanging-sleeves*; a term which is preserved in a line, I think, of Dryden:

"And miss in *hanging-sleeves* now shakes the dice."

Side or *syde* in the North of England, and in Scotland, is used for *long* when applied to a garment, and the word has the same signification in the Anglo-Saxon and Danish. Vide Glossary to *Gawaine Douglas's Virgil*. To remove an appearance of tautology, as *down-sleeves* may seem synonymous with *side-sleeves*, a comma must be taken out, and the passage printed thus—"Set with pearls down sleeves, or down *th'* sleeves." The second paragraph of this note is copied from the *Edinburgh Magazine*, for Nov. 1786. STEEVENS.

Side-sleeves were certainly *long-sleeves*, as will appear from the following instances. *Stowe's Chronicle*, p. 327, tempore Hen. IV: "This time was used exceeding pride in garments, gownes with deepe and broad sleeves commonly called poke sleeves, the servants ware them as well as their masters, which might well have been called the receptacles of the devil, for what they stole they hid in their sleeves, whercof some hung downe to the feete, and at least to the knees, full of cuts and jagges, whereupon were made these verses: [i. e. by Tho. Hoccleve.]

"Now hath this land little neede of broomes

"To sweepe away the filth out of the streete,

"Sen *side-sleeves* of penniless groomes

"Will it up licke be it drie or weete."

Again, in *Fitzherbert's Booke of Husbandry*: "Theyr cotes be so *syde* that they be fayne to tucke them up whan they ride, as women do theyr kyrrels whan they go to the market," &c. REED.

HERO. God give me joy to wear it, for my heart is exceeding heavy!

MARG. 'Twill be heavier soon, by the weight of a man.³

HERO. Fie upon thee! art not ashamed?

MARG. Of what, lady? of speaking honourably? Is not marriage honourable in a beggar? Is not your lord honourable without marriage? I think, you would have me say, saving your reverence,—*a husband*: an bad thinking do not wrest true speaking, I'll offend no body: Is there any harm in —*the heavier for a husband*? None, I think, an it be the right husband, and the right wife; otherwise 'tis light, and not heavy: Ask my lady Beatrice else, here she comes.

Enter BEATRICE.

HERO. Good morrow, coz.

BEAT. Good morrow, sweet Hero.

HERO. Why, how now! do you speak in the sick tune?

BEAT. I am out of all other tune, methinks.

MARG. Clap us into—*Light o' love*; ⁴ that goes without a burden; do you sing it, and I'll dance it.

³ 'Twill be heavier soon, by the weight of a man.] So, in *Troilus and Cressida*:

“ — the heavier for a whore.” STEEVENS.

⁴ — *Light o' love*;] This tune is alluded to in Fletcher's *Two Noble Kinsmen*. The gaoler's daughter, speaking of a horse, says:

“ He gallops to the tune of *Light o' love*.”

It is mentioned again in *The Two Gentlemen of Verona*:

“ Best sing it to the tune of *Light o' love*.”

And in *The Noble Gentleman* of Beaumont and Fletcher. Again, in *A Gorgious Gallery of gallant Inventions*, &c. 4to. 1578: “The lover exhorteth his lady to be constant to the tune of

“ Attend go play thee—

“ Not *Light of love*, lady,” &c. STEEVENS.

BEAT. Yea, *Light o' love*, with your heels!—then if your husband have stables enough, you'll see he shall lack no barns.⁵

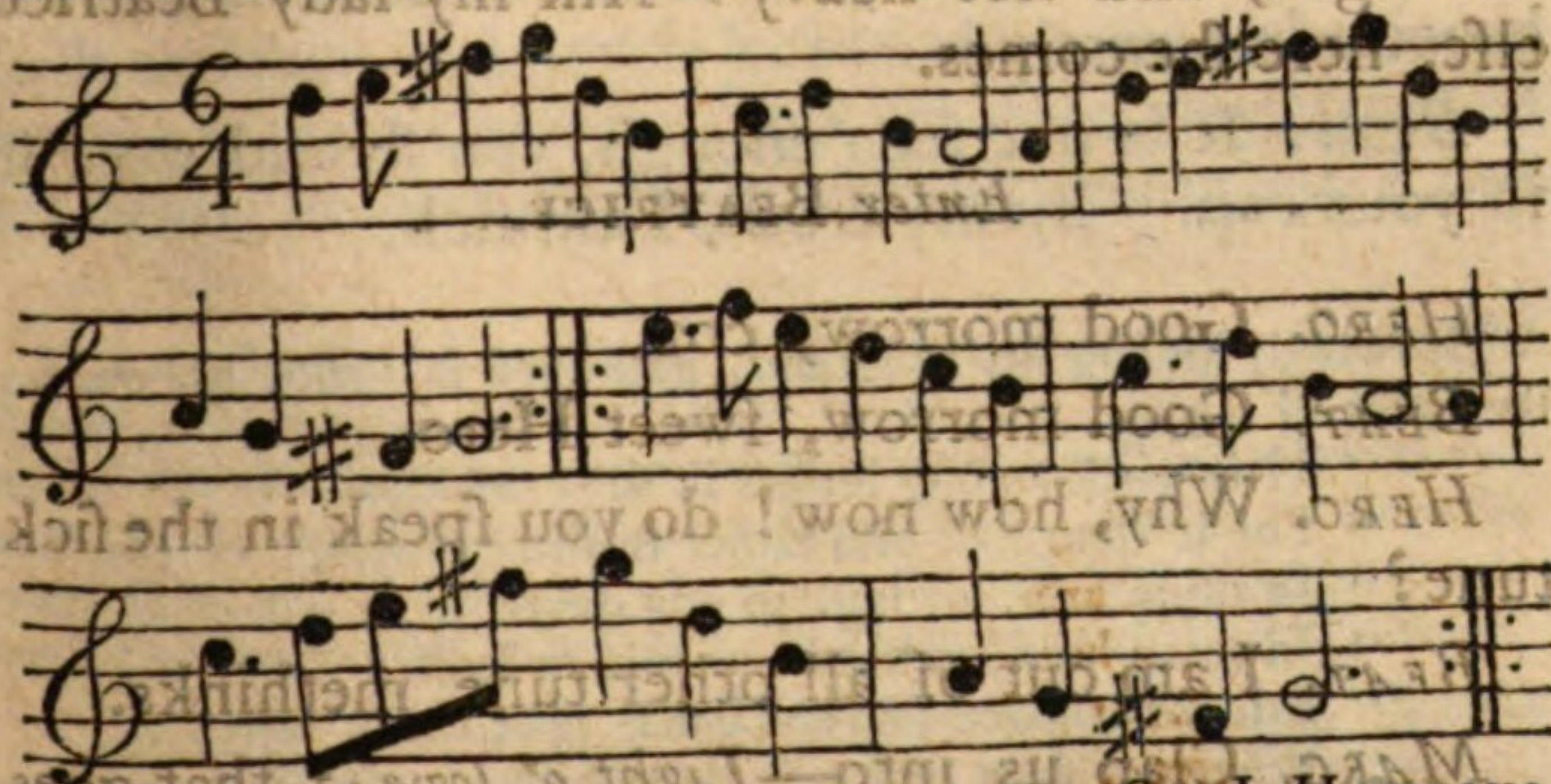
MARG. O illegitimate construction! I scorn that with my heels.

BEAT. 'Tis almost five o'clock, cousin; 'tis time you were ready. By my troth I am exceeding ill:—hey ho!

MARG. For a hawk, a horse, or a husband?⁶

BEAT. For the letter that begins them all, H.⁷

This is the name of an old dance tune which has occurred already in *The Two Gentlemen of Verona*. I have lately recovered it from an ancient MS. and it is as follows:



SIR J. HAWKINS.

⁵ — no barns.] A quibble between *barns*, repositories of corn, and *bairns*, the old word for children. JOHNSON.

So, in *The Winter's Tale*:

“Mercy on us, a barn! a very pretty barn!” STEEVENS.

⁶ — hey ho!

Marg. For a hawk, a horse, or a husband?] “*Heigh ho for a husband*, or the willing maid’s wants made known,” is the title of an old ballad in the Pepysian Collection, in Magdalen College, Cambridge. MALONE.

⁷ For the letter that begins them all, H.] This is a poor jest, somewhat obscured, and not worth the trouble of elucidation.

Margaret asks Beatrice for what she cries, *hey ho*; Beatrice answers, for an *H*, that is for an *ache*, or *pain*. JOHNSON.

MARG. Well, an you be not turn'd Turk,⁸ there's no more failing by the star.

BEAT. What means the fool, trow?⁹

MARG. Nothing I; but God send every one their heart's desire!

HERO. These gloves the count sent me, they are an excellent perfume.

BEAT. I am stuff'd, cousin, I cannot smell.

MARG. A maid, and stuff'd! there's goodly catching of cold.

BEAT. O, God help me! God help me! how long have you profess'd apprehension?

MARG. Ever since you left it: Doth not my wit become me rarely?

BEAT. It is not seen enough, you should wear it in your cap.—By my troth, I am sick.

Heywood, among his Epigrams, published in 1566, has one on the letter H:

“ H is worst among letters in the cross-row;
 “ For if thou find him either in thine elbow,
 “ In thine arm, or leg, in any degree;
 “ In thine head, or teeth, or toe, or knee;
 “ Into what place soever H may pike him,
 “ Wherever thou find *ache* thou shalt not like him.”

STEEVENS.

⁸ ——— *turn'd Turk*,] i. e. taken captive by love, and turned a renegado to his religion. WARBURTON.

This interpretation is somewhat far-fetched, yet, perhaps, it is right. JOHNSON.

Hamlet uses the same expression, and talks of his *fortune's turning Turk*. *To turn Turk*, was a common phrase for a change of condition or opinion. So, in *The Honest Whore*, by Decker, 1616:

“ If you *turn Turk* again,” &c. STEEVENS.

⁹ *What means the fool, trow?*] This obsolete exclamation of enquiry, is corrupted from *I trow*, or *trow you*, and occurs again in *The Merry Wives of Windsor*: “ Who's there, *trow?*” *To trow* is to *imagine*, to *conceive*. So, in *Romeo and Juliet*, the Nurse says: “ 'Twas no need, I *trow*, to bid me trudge.” STEEVENS.

MARG. Get you some of this distill'd Carduus Benedictus,² and lay it to your heart; it is the only thing for a qualm.

HERO. There thou prick'st her with a thistle.

BEAT. Benedictus! why Benedictus? you have some moral³ in this Benedictus.

MARG. Moral? no, by my troth, I have no moral meaning; I meant, plain holy-thistle. You may think, perchance, that I think you are in love: nay, by'r lady, I am not such a fool to think what I list; nor I list not to think what I can; nor, indeed, I cannot think, if I would think my heart out of thinking, that you are in love, or that you will be in love, or that you can be in love: yet Benedick was such another, and now is he become a man: he swore he would never marry; and yet now, in despite of his heart, he eats his meat without grudging:⁴ and

² ——— *Carduus Benedictus*,] “*Carduus Benedictus*, or blessed thistle (says Cogan in his *Haven of Health*, 1595) so worthily named for the singular virtues that it hath.”—“This herbe may worthily be called *Benedictus*, or *Omnimorbia*, that is, a salve for every sore, not known to physitians of old time, but lately revealed by the speciall providence of Almighty God.” STEEVENS.

³ ——— *some moral* —] That is, some secret meaning, like the *moral* of a fable. JOHNSON.

Dr. Johnson's explanation is certainly the true one, though it has been doubted. In *The Rape of Lucrece* our author uses the verb to *moralize* in the same sense:

“Nor could she *moralize* his wanton sight.”
i. e. investigate the *latent meaning* of his looks.

Again, in *The Taming of the Shrew*: “—— and has left me here behind, to expound the meaning or *moral* of his signs and tokens.” MALONE.

Moralizations (for so they were called) are subjoined to many of our ancient Tales, reducing them into Christian or moral lessons. See the *Gesta Romanorum*, &c. STEEVENS.

⁴ ——— *he eats his meat without grudging*:] I do not see how this is a proof of Benedick's change of mind. It would afford more proof of amorousness to say, *he eats not his meat without grudging*; but it is impossible to fix the meaning of proverbial expressions:

how you may be converted, I know not; but methinks, you look with your eyes as other women do.³

BEAT. What pace is this that thy tongue keeps?

MARG. Not a false gallop.

Re-enter URSULA:

URS. Madam, withdraw; the prince, the count, signior Benedick, Don John, and all the gallants of the town, are come to fetch you to church.

HERO. Help to dress me, good coz, good Meg, good Ursula. [*Exeunt.*]

SCENE V.

Another Room in LEONATO'S House.

Enter LEONATO, with DOGBERRY and VERGES.

LEON. What would you with me, honest neighbour?

DOGB. Marry, sir, I would have some confidence with you, that decerns you nearly.

LEON. Brief, I pray you; for you see, 'tis a busy time with me.

DOGB. Marry, this it is, sir.

VERG. Yes, in truth it is, sir.

LEON. What is it, my good friends?

perhaps, to eat meat without grudging, was the same as, to do as others do, and the meaning is, he is content to live by eating like other mortals, and will be content, notwithstanding his boasts, like other mortals, to have a wife. JOHNSON.

Johnson considers this passage too literally. The meaning of it is, that Benedick is in love, and takes kindly to it. M. MASON.

The meaning, I think, is, "and yet now, in spite of his resolution to the contrary, he feeds on love, and likes his food." MALONE.

³ ——— you look with your eyes as other women do.] i. e. you direct your eyes toward the same object; viz. a husband. STEEVENS.

DOGB. Goodman Verges, fir, speaks a little off the matter: an old man, fir, and his wits are not so blunt, as, God help, I would desire they were; but, in faith, honest, as the skin between his brows.⁴

VERG. Yes, I thank God, I am as honest as any man living, that is an old man, and no honefter than I.⁵

DOGB. Comparifons are odorous: *palabras*,⁶ neighbour Verges.

LEON. Neighbours, you are tedious.

DOGB. It pleases your worship to say so, but we are the poor duke's officers;⁷ but, truly, for mine own part, if I were as tedious as a king, I could find in my heart to bestow it all of your worship.

⁴ — *honest, as the skin between his brows.*] This is a proverbial expression. STEEVENS.

So, in Gammar Gurton's Needle, 1575:

"I am as true, I would thou knew, as *skin betwene thy brows.*"

Again, in Cartwright's Ordinary, Act V. sc. ii:

"I am as *honest as the skin that is between thy brows.*"

REED.

⁵ *I am as honest as any man living, that is an old man, and no honefter than I.*] There is much humour, and extreme good sense under the covering of this blundering expression. It is a sly insinuation, that length of years, and the being much *hacknied in the ways of men*, as Shakspeare expresses it, take off the gloss of virtue, and bring much defilement on the manners. For, as a great wit [Swift] says, *Youth is the season of virtue: corruptions grow with years, and I believe the oldest rogue in England is the greatest.*

WARBURTON.

Much of this is true, but I believe Shakspeare did not intend to bestow all this reflection on the speaker. JOHNSON.

⁶ — *palabras*,] So, in *The Taming of the Shrew*, the Tinker says, *pocas pallabras*, i. e. few words. A scrap of Spanish, which might once have been current among the vulgar, and had appeared, as Mr. Henley observes, in *The Spanish Tragedy*: "*Pocas pallabras, milde as the lambe.*" STEEVENS.

⁷ — *we are the poor duke's officers;*] This stroke of pleasantry has already occurred in *Measure for Measure*, Act II. sc. i. where Elbow says:—"If it please your honour, I am the *poor duke's constable.*" STEEVENS.

LEON. All thy tediousness on me! ha!

DOGB. Yea, and 'twere a thousand times more than 'tis: for I hear as good exclamation on your worship, as of any man in the city; and though I be but a poor man, I am glad to hear it.

VERG. And so am I.

LEON. I would fain know what you have to say.

VERG. Marry, sir, our watch to-night, excepting your worship's presence, have ta'en a couple of as arrant knaves as any in Messina.

DOGB. A good old man, sir; he will be talking; as they say, When the age is in, the wit is out; God help us! it is a world to see! — Well said, i'faith, neighbour Verges:—well, God's a good man;⁸ An two men ride of a horse, one must ride

⁷ ——— *it is a world to see!*] i. e. it is wonderful to see. So, in *All for Money*, an old morality, 1594: “*It is a world to see* how greedy they be of money.” The same phrase often occurs, with the same meaning, in Holinshed. STEEVENS.

Again, in a letter from the Earl of Worcester to the Earl of Salisbury, 1609: “While this tragedee was acting *yt was a world* to heare the reports heare.”

Lodge's Illustrations, Vol. III. p. 380. REED.

Rather, *it is worth seeing*. Barret in his *Alvearie*, 1580, explains “It is a world to heare,” by *it is a thing worthie the bearing*. *Audire est operæ pretium*. Horat.

And in *The Myrrour of good manners compyled in latyn by Dornynike Mancyn and translate into englyshe by Alexander Bercley prest*. Imprinted by Rychard Rynson, bl. 1. no date, the line “*Est operæ pretium doctos spectare colonos*”—is rendered “*A world it is to se wyse tyllers of the ground.*” HOLT WHITE.

⁸ ——— *well, God's a good man;*] So, in the old Morality or Interlude of *Lusty Juventus*:

“He wyl say, that *God is a good Man*,

“He can make him no better, and say the best he can.”

Again, in *A mery Geste of Robin Hooe*, bl. 1. no date:

“For God is hold a *right wise man*,

“And so is his dame,” &c. STEEVENS.

behind :⁹—An honest soul, i'faith, fir; by my troth he is, as ever broke bread: but, God is to be worshipp'd: All men are not alike; alas good neighbour!

LEON. Indeed, neighbour, he comes too short of you.

DOGB. Gifts, that God gives.

LEON. I must leave you.

DOGB. One word, fir: our watch, fir, have, indeed, comprehended two aspicious persons, and we would have them this morning examined before your worship.

LEON. Take their examination yourself, and bring it me; I am now in great haste, as it may appear unto you.

DOGB. It shall be suffigance.

LEON. Drink some wine ere you go: fare you well.

Enter a Messenger.

MESS. My lord, they stay for you to give your daughter to her husband.

LEON. I will wait upon them; I am ready.

[Exeunt LEONATO and Messenger.]

DOGB. Go, good partner, go, get you to Francis Seacoal, bid him bring his pen and inkhorn to the gaol; we are now to examination these men.

⁹ — *An two men ride, &c.*] This is not out of place, or without meaning. Dogberry, in his vanity of superior parts, apologizing for his neighbour, observes, that *of two men on an horse, one must ride behind.* The *first* place of rank or understanding can belong but to *one*, and that happy *one* ought not to despise his inferiour. JOHNSON.

VERG. And we must do it wisely.

DOGB. We will spare for no wit, I warrant you; here's that [*Touching his forehead.*] shall drive some of them to a *non com*:² only get the learned writer to set down our excommunication, and meet me at the gaol. [*Exeunt.*]

ACT IV. SCENE I.

The inside of a Church.

Enter Don PEDRO, Don JOHN, LEONATO, Friar, CLAUDIO, BENEDICK, HERO, and BEATRICE, &c.

LEON. Come, friar Francis, be brief; only to the plain form of marriage, and you shall recount their particular duties afterwards.

FRIAR. You come hither, my lord, to marry this lady?

CLAUD. No.

LEON. To be married to her, friar; you come to marry her.

FRIAR. Lady, you come hither to be married to this count?

HERO. I do.

FRIAR. If either of you know any inward impediment³ why you should not be conjoined, I charge you, on your souls, to utter it.

² ——— to a *non com*:] i. e. to a *non compos mentis*; put them out of their wits:—or perhaps he confounds the term with *non-plus*.

MALONE.

³ *If either of you know any inward impediment, &c.*] This is borrowed from our Marriage Ceremony, which (with a few slight changes in phraseology) is the same as was used in the time of Shakspeare.

DOUCE.

CLAUD. Know you any, Hero?

HERO. None, my lord.

FRIAR. Know you any, count?

LEON. I dare make his answer, none.

CLAUD. O, what men dare do! what men may do! what men daily do! not knowing what they do!

BENE. How now! Interjections? Why, then some be of laughing,⁴ as, ha! ha! he!

CLAUD. Stand thee by, friar:—Father, by your leave;

Will you with free and unconstrained soul Give me this maid, your daughter?

LEON. As freely, son, as God did give her me.

CLAUD. And what have I to give you back, whose worth May counterpoise this rich and precious gift?

D. PEDRO. Nothing, unless you render her again.

CLAUD. Sweet prince, you learn me noble thankfulness.—

There, Leonato, take her back again;
Give not this rotten orange to your friend;
She's but the sign and semblance of her honour:—
Behold, how like a maid she blushes here:
O, what authority and show of truth
Can cunning sin cover itself withal!
Comes not that blood, as modest evidence,
To witness simple virtue? Would you not swear,
All you that see her, that she were a maid,
By these exterior shows? But she is none:

⁴ *some be of laughing,*] This is a quotation from the *Accidence*. JOHNSON.

She knows the heat of a luxurious bed :⁵
Her blush is guiltinefs, not modesty.

LEON. What do you mean, my lord ?

CLAUD. Not to be married,
Not knit my soul⁶ to an approved wanton.

LEON. Dear my lord, if you, in your own proof⁷
Have vanquish'd the resistance of her youth,
And made defeat of her virginity,——

CLAUD. I know what you would say ; If I have
known her,
You'll say, she did embrace me as a husband,
And so extenuate the 'forehand sin :
No, Leonato,
I never tempted her with word too large ;⁸
But, as a brother to his sister, shew'd
Bashful sincerity, and comely love.

HERO. And seem'd I ever otherwise to you ?

CLAUD. Out on thy seeming !⁹ I will write against
it :²

⁵ —— luxurious bed:] That is, *lascivious*. *Luxury* is the confessor's term for unlawful pleasures of the sex. JOHNSON.

Thus Pistol, in *King Henry V.* calls Fluellen a

“ —— damned and *luxurious* mountain goat.” STEEVENS.

Again, in *The Life and Death of Edward II.* p. 129 :

“ *Luxurious* Queene, this is thy foule desire.” REED.

⁶ Not knit *my soul*, &c.] The old copies read, injuriously to metre,—Not *to* knit, &c. I suspect, however, that our author wrote—*Nor* knit, &c. STEEVENS.

⁷ Dear *my lord*, if you, in your own proof—] In your own proof may signify *in your own trial of her*. TYRWHITT.

Dear like *door*, *fire*, *hour*, and many similar words, is here used as a dissyllable. MALONE.

⁸ —— *word too large* ;] So he uses *large jests* in this play, for *licentious*, not restrained within due bounds. JOHNSON.

⁹ —— thy *seeming* !] The old copies have *thee*. The emendation is Mr. Pope's. In the next line Shakspeare probably wrote—*seem'd*. MALONE.

You seem to me as Dian in her orb ;
As chaste as is the bud³ ere it be blown ;
But you are more intemperate in your blood
Than Venus, or those pamper'd animals
That rage in savage sensuality.

HERO. Is my lord well, that he doth speak so
wide ?⁴

LEON. Sweet prince, why speak not you ?

D. PEDRO. What should I speak ?
I stand dishonour'd, that have gone about
To link my dear friend to a common stale.

LEON. Are these things spoken ? or do I but
dream ?⁵

D. JOHN. Sir, they are spoken, and these things
are true.

BENE. This looks not like a nuptial.

HERO. True, O God !

CLAUD. Leonato, stand I here ?
Is this the prince ? Is this the prince's brother ?
Is this face Hero's ? Are our eyes our own ?

LEON. All this is so ; But what of this, my lord ?

² — *I will write against it :*] So, in *Cymbeline*, Posthumus speaking of women, says,

“ — *I'll write against them,*

“ *Detest them, curse them.*” STEEVENS.

³ — *chaste as is the bud* —] Before the air has tasted its sweetness. JOHNSON.

⁴ — *that he doth speak so wide ?*] i. e. so remotely from the present business. So, in *Troilus and Cressida* :—“ No, no ; no such matter, you are *wide*.” Again, in *The Merry Wives of Windsor* : “ I never heard a man of his place, gravity, and learning, *so wide* of his own respect.” STEEVENS.

⁵ *Are these things spoken ? or do I but dream ?*] So, in *Macbeth* :

“ Were such things here, as we do speak about ?

“ Or have we,” &c. STEEVENS.

CLAUD. Let me but move one question to your daughter;
And, by that fatherly and kindly power³
That you have in her, bid her answer truly.

LEON. I charge thee do so, as thou art my child.

HERO. O God defend me! how am I beset!—
What kind of catechizing call you this?

CLAUD. To make you answer truly to your name.

HERO. Is it not Hero? Who can blot that name
With any just reproach?

CLAUD. Marry, that can Hero;
Hero itself can blot out Hero's virtue.
What man was he talk'd with you yesternight
Out at your window, betwixt twelve and one?
Now, if you are a maid, answer to this.

HERO. I talk'd with no man at that hour, my lord.

D. PEDRO. Why, then are you no maiden.—
Leonato,

I am sorry you must hear; Upon mine honour,
Myself, my brother, and this grieved count,
Did see her, hear her, at that hour last night,
Talk with a ruffian at her chamber-window;
Who hath, indeed, most like a liberal villain,⁴

³ ——— kindly power——] That is, *natural power*. Kind is nature. JOHNSON.

Thus, in the Introduction to *The Taming of the Shrew*;
"This do, and do it *kindly*, gentle firs."
i. e. *naturally*. STEEVENS.

⁴ ——— liberal villain,] *Liberal* here, as in many places of these plays, means *frank beyond honesty, or decency. Free of tongue*. Dr. Warburton unnecessarily reads, *illiberal*. JOHNSON.

So, in *The Fair Maid of Bristow*, 1605:

"But Vallinger, most like a *liberal* villain

"Did give her scandalous ignoble terms."

Again, in *The Captain*, by Beaumont and Fletcher:

"And give allowance to your *liberal* jests

"Upon his person." STEEVENS.

Confess'd the vile encounters they have had
A thousand times in secret.

D. JOHN. Fie, fie! they are
Not to be nam'd, my lord, not to be spoke of;
There is not chastity enough in language,
Without offence, to utter them: Thus, pretty lady,
I am sorry for thy much misgovernment.

CLAUD. O Hero! what a Hero hadst thou been,⁵
If half thy outward graces had been placed
About thy thoughts, and counsels of thy heart!
But, fare thee well, most foul, most fair! farewell,
Thou pure impiety, and impious purity!
For thee I'll lock up all the gates of love,
And on my eye-lids shall conjecture⁶ hang,
To turn all beauty into thoughts of harm,
And never shall it more be gracious.⁷

LEON. Hath no man's dagger here a point for
me?⁸ [HERO swoons.

BEAT. Why, how now, cousin? wherefore sink
you down?

This sense of the word *liberal* is not peculiar to Shakspeare.
John Taylor, in his *Suite concerning Players*, complains of the
"many aspersions very *liberally*, unmannerly, and ingratefully
bestowed upon him." FARMER.

⁵ ——— *what a Hero hadst thou been,*] I am afraid here is in-
tended a poor conceit upon the word *Hero*. JOHNSON.

⁶ ——— *conjecture* —] Conjecture is here used for suspicion.
MALONE.

⁷ *And never shall it more be gracious,*] i. e. lovely, attractive.
MALONE.

So, in *King John*:

"There was not such a *gracious* creature born." STEEVENS.

⁸ *Hath no man's dagger here a point for me?*] So, in *Venice*
Preserv'd:

"A thousand daggers, all in honest hands!

"And have not I a friend to stick one here?" STEEVENS.

D. JOHN. Come, let us go: these things, come
thus to light,
Smother her spirits up.

[*Exeunt Don PEDRO, Don JOHN, and CLAUDIO.*]

BENE. How doth the lady?

BEAT. Dead, I think;—Help, uncle;—
Hero! why, Hero!—Uncle!—Signior Benedick!—
friar!

LEON. O fate, take not away thy heavy hand!
Death is the fairest cover for her shame,
That may be wish'd for.

BEAT. How now, cousin Hero?

FRIAR. Have comfort, lady.

LEON. Dost thou look up?⁸

FRIAR. Yea; Wherefore should she not?

LEON. Wherefore? Why, doth not every earthly
thing

Cry shame upon her? Could she here deny
The story that is printed in her blood?⁹—
Do not live, Hero; do not ope thine eyes:
For did I think thou would'st not quickly die,
Thought I thy spirits were stronger than thy shames,
Myself would, on the rearward of reproaches,
Strike at thy life. Griev'd I, I had but one?
Chid I for that at frugal nature's frame?²

⁸ *Dost thou look up?*] The metre is here imperfect. Perhaps our author wrote—*Dost thou still look up?* STEEVENS.

⁹ *The story that is printed in her blood?*] That is, the story which her blushes discover to be true. JOHNSON.

² *Chid I for that at frugal nature's frame?*] Frame is contrivance, order, disposition of things. So, in *The Death of Robert Earl of Huntington*, 1603:

“And therefore seek to set each thing in frame.”

Again, in Holinshed's *Chronicle*, p. 555: “——there was no man that studied to bring the unrulie to frame.”

O, one too much by thee! Why had I one?
 Why ever wast thou lovely in my eyes?
 Why had I not, with charitable hand,
 Took up a beggar's issue at my gates;
 Who smirched thus,³ and mired with infamy,
 I might have said, *No part of it is mine,
 This shame derives itself from unknown loins?*
 But mine, and mine I lov'd, and mine I prais'd,
 And mine that I was proud on;⁴ mine so much,

Again, in Daniel's *Verses on Montaigne*:

" ——— extracts of men,

" Though in a troubled *frame* confus'dly set."

Again, in this play:

" Whose spirits toil in *frame* of villainies." STEEVENS.

It seems to me, that by *frugal nature's frame*, Leonato alludes to the particular formation of himself, or of Hero's mother, rather than to the universal system of things. *Frame* means here *framing*, as it does where Benedick says of John, that

" His spirits toil in *frame* of villainies."

Thus Richard says of Prince Edward, that he was

" *Fram'd* in the prodigality of nature."

And, in *All's well that ends well*, the King says to Bertram:

" Frank nature, rather curious than in haste,

" Hath well compos'd thee."

But Leonato, dissatisfied with his own *frame*, was wont to complain of the *frugality of nature*. M. MASON.

The meaning, I think, is,—Grieved I at nature's being so *frugal* as to have *framed* for me only one child? MALONE.

³ *Who smirched thus, &c.*] Thus the quarto, 1600. The folio reads—"smeared." To *smirch* is to *daub*, to *fully*. So, in *King Henry V*:

" Our gayness and our guilt are all *besmirch'd*." &c. STEEVENS.

⁴ *But mine, and mine I lov'd, and mine I prais'd,*

And mine that I was proud on;] The sense requires that we should read, *as* in these three places. The reasoning of the speaker stands thus—*Had this been my adopted child, her shame would not have rebounded on me. But this child was mine, as mine I lov'd her, praised her, was proud of her: consequently, as I claimed the glory, I must needs be subject to the shame, &c.* WARBURTON.

Even of this small alteration there is no need. The speaker utters his emotion abruptly. *But mine, and mine that I lov'd, &c.* by an ellipsis frequent, perhaps too frequent, both in verse and prose. JOHNSON.

That I myself was to myself not mine,
Valuing of her; why, she—O, she is fallen
Into a pit of ink! that the wide sea
Hath drops too few to wash her clean again;²
And salt too little, which may season give
To her foul tainted flesh!³

BENE. Sir, sir, be patient:
For my part, I am so attir'd in wonder,
I know not what to say.

BEAT. O, on my soul, my cousin is belied!

BENE. Lady, were you her bedfellow last night?

BEAT. No, truly, not; although, until last night,
I have this twelvemonth been her bedfellow.

LEON. Confirm'd, confirm'd! O, that is stronger
made,
Which was before barr'd up with ribs of iron!
Would the two princes lie? and Claudio lie?
Who lov'd her so, that, speaking of her foulness,
Wash'd it with tears? Hence from her; let her die.

FRIAR. Hear me a little;
For I have only been silent so long,
And given way unto this course of fortune,
By noting of the lady: I have mark'd
A thousand blushing apparitions start
Into her face; a thousand innocent shames
In angel whiteness bear away those blushes;

² ——— the wide sea
Hath drops too few to wash her clean again;] The same thought
is repeated in *Macbeth*:

“Will all great Neptune’s ocean wash this blood
Clean from my hand?” STEEVENS.

³ ——— which may season give
To her foul tainted flesh!] The same metaphor from the kitchen
occurs in *Twelfth Night*:

“——— all this to season
“A brother’s dead love.” STEEVENS.

And in her eye there hath appear'd a fire,
To burn the errors⁴ that these princes hold
Against her maiden truth:—Call me a fool;
Trust not my reading, nor my observations,
Which with experimental seal doth warrant
The tenour of my book;⁵ trust not my age,
My reverence, calling, nor divinity,
If this sweet lady lie not guiltless here
Under some biting error.

LEON. Friar, it cannot be:
Thou seest, that all the grace that she hath left,
Is, that she will not add to her damnation
A sin of perjury; she not denies it:
Why seek'st thou then to cover with excuse
That which appears in proper nakedness?

FRIAR. Lady, what man is he you are accus'd of?⁶

HERO. They know, that do accuse me; I know
none:
If I know more of any man alive,

⁴ To burn the errors—] The same idea occurs in *Romeo and Juliet*:

“Transparent hereticks be burnt for liars.” STEEVENS.

⁵ — of my book;] i. e. of what I have read. MALONE.

⁶ Friar. — *what man is he you are accus'd of?*] The friar had just before boasted his great skill in fishing out the truth. And, indeed, he appears by this question to be no fool. He was by, all the while at the accusation, and heard no name mentioned. Why then should he ask her what man she was accused of? But in this lay the subtilty of his examination. For, had Hero been guilty, it was very probable that in that hurry and confusion of spirits, into which the terrible insult of her lover had thrown her, she would never have observed that the man's name was not mentioned; and so, on this question, have betrayed herself by naming the person she was conscious of an affair with. The Friar observed this, and so concluded, that were she guilty, she would probably fall into the trap he laid for her.—I only take notice of this to show how admirably well Shakspeare knew how to sustain his characters. WARBURTON.

Than that which maiden modesty doth warrant,
 Let all my sins lack mercy!—O my father,
 Prove you that any man with me convers'd
 At hours unmeet, or that I yesternight
 Maintain'd the change of words with any creature,
 Refuse me, hate me, torture me to death.

FRIAR. There is some strange misprision in the
 princes.

BENE. Two of them have the very bent of honour;⁶

And if their wisdoms be misled in this,
 The practice of it lives in John the bastard,
 Whose spirits toil in frame of villainies.

LEON. I know not; If they speak but truth of her,
 These hands shall tear her; if they wrong her honour,

The proudest of them shall well hear of it.
 Time hath not yet so dried this blood of mine,
 Nor age so eat up my invention,
 Nor fortune made such havock of my means,
 Nor my bad life rest me so much of friends,
 But they shall find, awak'd in such a kind,
 Both strength of limb, and policy of mind,
 Ability in means, and choice of friends,
 To quit me of them thoroughly.

FRIAR. Pause a while,
 And let my counsel sway you in this case.
 Your daughter here the princes left for dead;⁷

⁶ — bent of honour;] *Bent* is used by our author for the utmost degree of any passion, or mental quality. In this play before, Benedick says of Beatrice, *her affection has its full bent*. The expression is derived from archery; the bow has its *bent*, when it is drawn as far as it can be. JOHNSON.

⁷ *Your daughter here the princes left for dead;*] In former copies *Your daughter here the princess (left for dead;)*
 But how comes Hero to start up a princess here? We have no in-

Let her awhile be secretly kept in,
And publish it, that she is dead indeed:
Maintain a mourning ostentation;⁸
And on your family's old monument
Hang mournful epitaphs, and do all rites
That appertain unto a burial.

LEON. What shall become of this? What will
this do?

FRIAR. Marry, this, well carried, shall on her
behalf

Change slander to remorse; that is some good:
But not for that, dream I on this strange course,
But on this travail look for greater birth.
She dying, as it must be so maintain'd,
Upon the instant that she was accus'd,
Shall be lamented, pitied and excus'd,
Of every hearer: For it so falls out,
That what we have we prize not to the worth,
Whiles we enjoy it; but being lack'd and lost,
Why, then we rack the value;⁹ then we find
The virtue, that possession would not show us
Whiles it was ours:—So will it fare with Claudio:
When he shall hear she died upon his words,²

timation of her father being a prince; and this is the first and only
time she is complimented with this dignity. The remotion of a
single letter, and of the parenthesis, will bring her to her own
rank, and the place to its true meaning:

Your daughter here the princes left for dead;

i. e. Don Pedro, prince of Arragon; and his bastard brother, who
is likewise called a prince. THEOBALD.

⁸ ——— *ostentation;*] Show, appearance. JOHNSON.

⁹ ——— *we rack the value;*] i. e. we exaggerate the value. The
allusion is to *rack-rents*. The same kind of thought occurs in
Antony and Cleopatra:

“What our contempts do often hurl from us,

“We wish it ours again.” STEEVENS.

² ——— *died upon his words,*] i. e. died *by* them. So, in *A
Midsummer Night's Dream*:

“To die *upon* the hand I love so well.” STEEVENS.

The idea of her life shall sweetly creep
 Into his study of imagination;
 And every lovely organ of her life
 Shall come apparel'd in more precious habit,
 More moving-delicate, and full of life,
 Into the eye and prospect of his soul,
 Than when she liv'd indeed:—then shall he mourn,
 (If ever love had interest in his liver,²)
 And wish he had not so accused her;
 No, though he thought his accusation true.
 Let this be so, and doubt not but success
 Will fashion the event in better shape
 Than I can lay it down in likelihood.
 But if all aim but this be levell'd false,
 The supposition of the lady's death
 Will quench the wonder of her infamy:
 And, if it sort not well, you may conceal her
 (As best befits her wounded reputation,)
 In some reclusive and religious life,
 Out of all eyes, tongues, minds, and injuries.

BENE. Signior Leonato, let the friar advise you:
 And though, you know, my inwardness³ and love
 Is very much unto the prince and Claudio,
 Yet, by mine honour, I will deal in this
 As secretly, and justly, as your soul
 Should with your body.

LEON. Being that I flow in grief,
 The smallest twine may lead me.⁴

² *If ever love had interest in his liver,*] The liver, in conformity to ancient supposition, is frequently mentioned by Shakspeare as the seat of love. Thus Pistol represents Falstaff as loving Mrs. Ford—"with liver burning hot." STEEVENS.

³ — my inwardness—] i. e. intimacy. Thus Lucio, in *Measure for Measure*, speaking of the Duke, says—"I was an inward of his." Again, in *King Richard III*:

"Who is most inward with the noble duke?" STEEVENS.

⁴ *The smallest twine may lead me.*] This is one of our author's observations upon life. Men overpowered with distress, eagerly

FRIAR. 'Tis well consented ; presently away ;
For to strange sores strangely they strain the
cure.—

Come, lady, die to live : this wedding day,
Perhaps, is but prolong'd ; have patience, and
endure.

[*Exeunt FRIAR, HERO, and LEONATO.*

BENE. Lady Beatrice, have you wept all this
while?

BEAT. Yea, and I will weep a while longer.

BENE. I will not desire that.

BEAT. You have no reason, I do it freely.

BENE. Surely, I do believe your fair cousin is
wrong'd.

BEAT. Ah, how much might the man deserve
of me, that would right her !

BENE. Is there any way to show such friendship?

BEAT. A very even way, but no such friend.

BENE. May a man do it?

listen to the first offers of relief, close with every scheme, and believe every promise. He that has no longer any confidence in himself, is glad to repose his trust in any other that will undertake to guide him. JOHNSON.

^s *Lady Beatrice, &c.*] The poet, in my opinion, has shown a great deal of address in this scene. Beatrice here engages her lover to revenge the injury done her cousin Hero : and without this very natural incident, considering the character of Beatrice, and that the story of her passion for Benedick was all a fable, she could never have been easily or naturally brought to confess she loved him, notwithstanding all the foregoing preparation. And yet, on this confession, in this very place, depended the whole success of the plot upon her and Benedick. For had she not owned her love here, they must have soon found out the trick, and then the design of bringing them together had been defeated ; and she would never have owned a passion she had been only tricked into, had not her desire of revenging her cousin's wrong made her drop her capricious humour at once. WARBURTON.

BEAT. It is a man's office, but not yours.

BENE. I do love nothing in the world so well as you; Is not that strange?

BEAT. As strange as the thing I know not: It were as possible for me to say, I loved nothing so well as you: but believe me not; and yet I lie not; I confess nothing, nor I deny nothing:—I am sorry for my cousin.

BENE. By my sword, Beatrice, thou lovest me.

BEAT. Do not swear by it, and eat it.

BENE. I will swear by it, that you love me; and I will make him eat it, that says, I love not you.

BEAT. Will you not eat your word?

BENE. With no sauce that can be devised to it: I protest, I love thee.

BEAT. Why then, God forgive me!

BENE. What offence, sweet Beatrice?

BEAT. You have staid me in a happy hour; I was about to protest, I loved you.

BENE. And do it with all thy heart.

BEAT. I love you with so much of my heart, that none is left to protest.

BENE. Come, bid me do any thing for thee.

BEAT. Kill Claudio.

BENE. Ha! not for the wide world.

BEAT. You kill me to deny it: Farewell.

BENE. Tarry, sweet Beatrice.

BEAT. I am gone, though I am here;⁴—There is no love in you:—Nay, I pray you, let me go.

⁴ *I am gone, though I am here;*] i. e. I am out of your mind already, though I remain here in person before you. STEEVENS.

I cannot approve of Steevens's explanation of these words, and

BENE. Beatrice,—

BEAT. In faith, I will go.

BENE. We'll be friends first.

BEAT. You dare easier be friends with me, than fight with mine enemy.

BENE. Is Claudio thine enemy?

BEAT. Is he not approved in the height a villain,⁵ that hath slander'd, scorn'd, dishonour'd my kinswoman?—O, that I were a man!—What! bear her in hand⁶ until they come to take hands; and then with publick accusation, uncovered slander, unmitigated rancour,—O God, that I were a man! I would eat his heart in the market-place.

BENE. Hear me, Beatrice.

BEAT. Talk with a man out at a window?—a proper saying!

BENE. Nay but, Beatrice;—

BEAT. Sweet Hero!—she is wrong'd, she is slander'd, she is undone.

BENE. Beat—

BEAT. Princes, and counties!⁷ Surely, a princely

believe Beatrice means to say, “I am gone,” that is, “I am lost to you, though I am here.” In this sense Benedick takes them, and desires to be friends with her. M. MASON.

Or, perhaps, my affection is withdrawn from you, though I am yet here. MALONE.

⁵ ——— *in the height a villain,*] So, in *King Henry VIII*:

“He's a traitor to the *height*.”

“*In præcipiti vitium stetit.*” Juv. l. 149. STEEVENS.

⁶ ——— *bear her in hand*—] i. e. delude her by fair promises. So, in *Macbeth*:

“How you were *borne in hand*, how cross'd,” &c.

STEEVENS.

⁷ ——— *and counties!*] *County* was the ancient general term for a nobleman. See a note on the *County Paris* in *Romeo and Juliet*.

STEEVENS.

testimony, a goodly count-confect;⁷ a sweet gallant, surely! O that I were a man for his sake! or that I had any friend would be a man for my sake! But manhood is melted into courtesies,⁸ valour into compliment, and men are only turned into tongue, and trim ones too:⁹ he is now as valiant as Hercules, that only tells a lie, and swears it:—I cannot be a man with wishing, therefore I will die a woman with grieving.

BENE. Tarry, good Beatrice: By this hand, I love thee.

BEAT. Use it for my love some other way than swearing by it.

BENE. Think you in your soul, the count Claudio hath wrong'd Hero?

BEAT. Yea, as sure as I have a thought, or a soul.

BENE. Enough, I am engaged, I will challenge him; I will kiss your hand, and so leave you: By this hand, Claudio shall render me a dear account: As you hear of me, so think of me. Go, comfort your cousin: I must say, she is dead; and so, farewell.

[*Exeunt.*]

⁷ ——— *a goodly count-confect;*] i. e. a specious nobleman made out of sugar. STEEVENS.

⁸ ——— *into courtesies,*] i. e. into ceremonious obeisance, like the *courtesies* dropped by women. Thus, in *Othello*:

“Very good; well kiss’d! an excellent *courtesy*!”

Again, in *King Richard III*:

“Duck with French nods, and apish *courtesy*.” STEEVENS.

⁹ ——— *and men are only turned into tongue, and trim ones too:*] Mr. Heath would read *tongues*, but he mistakes the construction of the sentence, which is—not only men but trim ones, are turned into tongue, i. e. not only *common*, but *clever* men, &c.

STEEVENS.

SCENE II.²

A Prison.

*Enter DOGBERRY, VERGES, and Sexton, in gowns;³
and the Watch, with CONRADE and BORACHIO.*

DOGB. Is our whole dissembly appear'd?

² *Scene II.*] The persons, throughout this scene, have been strangely confounded in the modern editions. The first error has been the introduction of a *Town-Clerk*, who is, indeed, mentioned in the stage-direction, prefixed to this scene in the old editions, (*Enter the Constables, Borachio, and the Towne-Clerke, in gownes,*) but no where else; nor is there a single speech ascribed to him in those editions. The part, which he might reasonably have been expected to take upon this occasion, is performed by *the Sexton*; who assists at, or rather directs, the examinations; sets them down in writing, and reports them to Leonato. It is probable, therefore, I think, that *the Sexton* has been styled *the Town-Clerk*, in the stage-direction above-mentioned, from his doing the duty of such an officer. But the editors, having brought *both Sexton and Town-Clerk* upon the stage, were unwilling, as it seems, that the latter should be a mute personage; and therefore they have put into his mouth *almost all the absurdities* which the poet certainly intended for his ignorant *constable*. To rectify this confusion, little more is necessary than to go back to the old editions, remembering that the names of *Kempe* and *Cowley*, two celebrated actors of the time, are put in this scene, for the names of the persons represented; viz. *Kempe* for *Dogberry*, and *Cowley* for *Verges*. TYRWHITT.

I have followed Mr. Tyrwhitt's regulation, which is undoubtedly just; but have left Mr. Theobald's notes as I found them.

STEEVENS.

³ — *in gowns*;] It appears from *The Black Book*, 4to. 1604, that this was the dress of a constable in our author's time: "— when they mist their *constable*, and sawe the *black gowne* of his office lye full in a puddle——."

The Sexton (as Mr. Tyrwhitt observed) is styled in this stage-direction, in the old copies, *the Town-Clerk*, "probably from his doing the duty of such an officer." But this error has only happened here; for throughout the scene itself he is described by his proper title. By mistake also in the quarto, and the folio, which

VERG. O, a stool and a cushion for the sexton!³

SEXTON. Which be the malefactors?

DOGB. Marry, that am I and my partner.

VERG. Nay, that's certain; we have the exhibition to examine.

SEXTON. But which are the offenders that are to be examined? let them come before master constable.

DOGB. Yea, marry, let them come before me.—What is your name, friend?

BORA. Borachio.

DOGB. Pray write down—Borachio.—Yours, firrah?

CON. I am a gentleman, fir, and my name is Conrade.

DOGB. Write down—master gentleman Conrade.—Masters, do you serve God?

CON. BORA. Yea, fir, we hope.

DOGB. Write down—that they hope they serve God:—and write God first; for God defend but God should go before such villains!⁴—Masters, it is

appears to have been printed from it, the name of Kempe (an actor in our author's theatre) throughout this scene is prefixed to the speeches of Dogberry, and that of Cowley to those of Verges, except in two or three instances, where either *Constable* or *Andrew* are substituted for Kempe. MALONE.

³ O, a stool and a cushion for the Sexton!] Perhaps a ridicule was here aimed at *The Spanish Tragedy*:

“ Hieron. What, are you ready?

“ Balth. Bring a chaire and a cushion for the king.”

MALONE.

⁴ Con. Bora. Yea, fir, we hope.

Dogb. Write down—that they hope they serve God:—and write God first; for God defend but God should go before such villains!]
This short passage, which is truly humorous and in character, I have added from the old quarto. Besides, it supplies a defect:

proved already that you are little better than false knaves; and it will go near to be thought so shortly. How answer you for yourselves?

CON. Marry, sir, we say we are none.

DOGB. A marvellous witty fellow, I assure you; but I will go about with him.—Come you hither, firrah; a word in your ear, sir; I say to you, it is thought you are false knaves.

BORA. Sir, I say to you, we are none.

DOGB. Well, stand aside.—'Fore God, they are both in a tale:⁵ Have you writ down—that they are none?

SEXTON. Master constable, you go not the way to examine; you must call forth the watch that are their accusers.

DOGB. Yea, marry, that's the eatest way:⁶—Let the watch come forth:—Masters, I charge you, in the prince's name, accuse these men.

for without it, the Town-Clerk asks a question of the prisoners, and goes on without staying for any answer to it. THEOBALD.

The omission of this passage since the edition of 1600, may be accounted for from the stat. 3 Jac. I. c. 21. the sacred name being jestingly used four times in one line. BLACKSTONE.

⁵ 'Fore God, they are both in a tale:] This is an admirable stroke of humour: Dogberry says of the prisoners that they are false knaves; and from that denial of the charge, which one in his wits could not but be supposed to make, he infers a communion of counsels, and records it in the examination as an evidence of their guilt. SIR J. HAWKINS.

If the learned annotator will amend his comment by omitting the word *guilt*, and inserting the word *innocence*, it will (except as to the supposed inference of a communication of counsels, which should likewise be omitted or corrected) be a just and pertinent remark. RITSON.

⁶ Yea, marry, that's the eatest way:] Our modern editors, who were at a loss to make out the corrupted reading of the old copies, read *easiest*. The quarto, in 1600, and the first and second editions in folio,

1 *WATCH*. This man said, sir, that Don John, the prince's brother, was a villain.

DOGB. Write down—prince John a villain:—Why this is flat perjury, to call a prince's brother—villain.

BORA. Master constable,—

DOGB. Pray thee, fellow, peace; I do not like thy look, I promise thee.

SEXTON. What heard you him say else?

2 *WATCH*. Marry, that he had received a thousand ducats of Don John, for accusing the lady Hero wrongfully.

DOGB. Flat burglary, as ever was committed.

VERG. Yea, by the mass, that it is.

SEXTON. What else, fellow?

1 *WATCH*. And that count Claudio did mean, upon his words, to disgrace Hero before the whole assembly, and not marry her.

DOGB. O villain! thou wilt be condemned into everlasting redemption for this.

SEXTON. What else?

2 *WATCH*. This is all.

all concur in reading—*Yea, marry, that's the esteest way*, &c. A letter happened to slip out at press in the first edition; and 'twas too hard a task for the subsequent editors to put it in, or guess at the word under this accidental depravation. There is no doubt but the author wrote, as I have restored the text—*Yea, marry, that's the deftest way*, i. e. the *readiest*, most *commodious* way. The word is pure Saxon. *Deaplice, debite, congrue, duely, fitly, Ledæthe, opportune, commode, fitly, conveniently, seasonably, in good time, commodiously.* Vide *Spelman's Saxon Gloss.* THEOBALD.

Mr. Theobald might have recollected the word *deftly* in *Macbeth*:

“Thyself and office *deftly* show.”

Shakspeare, I suppose, designed Dogberry to corrupt this word as well as many others. STEEVENS.

SEXTON. And this is more, masters, than you can deny. Prince John is this morning secretly stolen away; Hero was in this manner accused, in this very manner refused, and upon the grief of this, suddenly died.—Master constable, let these men be bound, and brought to Leonato's; I will go before, and show him their examination. [Exit.

DOGB. Come, let them be opinion'd.

VERG. Let them be in band.

CON. Off, coxcomb!

7 Verg. *Let them be in band.*

Con. *Off, coxcomb!*] The old copies read,

“Let them be in the hands of coxcomb.” STEEVENS.

Mr. Theobald gives these words to Conrade, and says—*But why the Sexton should be so pert upon his brother officers, there seems no reason from any superior qualifications in him; or any suspicion he shows of knowing their ignorance.* This is strange. The Sexton throughout shows as good sense in their examination as any judge upon the bench could do. And as to *his suspicion of their ignorance*, he tells the Town-Clerk, *That he goes not the way to examine.* The meanness of his name hindered our editor from seeing the goodness of his sense. But this Sexton was an ecclesiastic of one of the inferior orders called the *sacristan*, and not a *brother officer*, as the editor calls him. I suppose the book from whence the poet took his subject, was some old English novel translated from the Italian, where the word *sagrifano* was rendered *sexton*. As in Fairfax's *Godfrey of Boulogne*:

“When Phœbus next unclos'd his wakeful eye,

“Up rose the *Sexton* of that place prophane.”

The passage then in question is to be read thus:

Sexton. *Let them be in band.*

[Exit.

Con. *Off, coxcomb!*

Dogberry would have them pinion'd. The Sexton says, it was sufficient if they were kept in safe custody, and then goes out. When one of the watchmen comes up to bind them, Conrade says, *Off, coxcomb!* as he says afterwards to the constable, *Away! you are an ass.*—But the editor adds, *The old quarto gave me the first umbrage for placing it to Conrade.* What these words mean I don't know: but I suspect the old quarto divides the passage as I have done. WARBURTON.

Theobald has fairly given the reading of the quarto.

DOGB. God's my life! where's the sexton? let him write down—the prince's officer, coxcomb.—Come, bind them:—Thou naughty varlet!

CON. Away! you are an afs, you are an afs.

DOGB. Dost thou not suspect my place? Dost thou not suspect my years?—O that he were here to write

Dr. Warburton's assertion, as to the dignity of a *sexton* or *sacristan*, may be supported by the following passage in Stanyhurst's *Version of the fourth Book of the Æneid*, where he calls the Massylian priestesses:

“ ——— in soil Massyla begotten,

“ *Sexten* of Hesperides sinagog.” STEEVENS.

Let them be in hand.] I had conjectured that these words should be given to *Verges*, and read thus—*Let them bind their hands*. I am still of opinion that the passage belongs to *Verges*; but, for the true reading of it, I should wish to adopt a much neater emendation, which has since been suggested to me in conversation by Mr. Steevens—*Let them be in band*. Shakspeare, as he observed to me, commonly uses *band* for *bond*. TYRWHITT.

It is plain that they were *bound* from a subsequent speech of Pedro: “Whom have you offended, masters, that you are thus *bound* to your answer?” STEEVENS.

Off, coxcomb!] The old copies read—*of*, and these words make a part of the last speech, “Let them be in the hands of *coxcomb*.” The present regulation was made by Dr. Warburton, and has been adopted by the subsequent editors. *Off* was formerly spelt *of*. In the early editions of these plays a broken sentence (like that before us,—*Let them be in the hands*—) is almost always corrupted by being tacked, through the ignorance of the transcriber or printer, to the subsequent words. So, in *Coriolanus*, instead of

“You shames of Rome! you herd of—Boils and plagues

“Plaister you o'er!”

we have in the folio, 1623, and the subsequent copies,

“You shames of Rome, you! Herd of boils and plagues,” &c.

See also *Measure for Measure*.

Perhaps, however, we should read and regulate the passage thus:
Ver. *Let them be in the hands of*—[the law, *he might have intended to say.*]

Con. *Coxcomb!* MALONE.

There is nothing in the old quarto different in this scene from the common copies, except that the names of two actors, *Kempe* and *Cowley*, are placed at the beginning of the speeches, instead of the proper words. JOHNSON.

me down—an afs!—but, masters, remember, that I am an afs; though it be not written down, yet forget not that I am an afs:—No, thou villain, thou art full of piety, as shall be proved upon thee by good witnesses. I am a wise fellow; and, which is more, an officer; and, which is more, a householder; and, which is more, as pretty a piece of flesh as any is in Messina; and one that knows the law, go to; and a rich fellow enough, go to; and a fellow that hath had losses; and one that hath two gowns, and every thing handsome about him:—Bring him away. O, that I had been writ down—an afs!

[*Exeunt.*]

ACT V. SCENE I.

Before LEONATO'S House.

Enter LEONATO and ANTONIO.

ANT. If you go on thus, you will kill yourself;
And 'tis not wisdom, thus to second grief
Against yourself.

LEON. I pray thee, cease thy counsel,
Which falls into mine ears as profitless
As water in a sieve: give not me counsel;
Nor let no comforter delight mine ear,
But such a one whose wrongs do suit with mine.
Bring me a father, that so lov'd his child,
Whose joy of her is overwhelm'd like mine,
And bid him speak of patience;⁸

⁸ *And bid him speak of patience;]* Read—

“And bid him speak *to me* of patience.” RITSON.

Measure his woe the length and breadth of mine,
 And let it answer every strain for strain;
 As thus for thus, and such a grief for such,
 In every lineament, branch, shape, and form:
 If such a one will smile, and stroke his beard;
 Cry—sorrow, wag! and hem, when he should groan;”

” Cry—*sorrow, wag! and hem, when he should groan;*] The quarto 1600 and folio 1623, read—

“ And *sorrow, wagge, cry hem,*” &c.

Mr. Rowe and Mr. Pope—

“ And *hallow, wag,*” &c.

Mr. Theobald—

“ And *sorrow wage,*” &c.

Sir Tho. Hanmer and Dr. Warburton—

“ And *sorrow waive,*” &c.

Mr. Tyrwhitt—

“ And *sorrow gagge,*” &c.

Mr. Heath and Mr. T. Warton—

“ And *sorrowing cry hem,*” &c.

I had inadvertently offered—

“ And, *sorry wag!*” &c.

Mr. Ritson—

“ And *sorrow waggery,*” &c.

Mr. Malone—

“ *In sorrow wag,*” &c.

But I am persuaded that Dr. Johnson's explanation as well as arrangement of the original words, is apposite and just: “ I cannot (says he) but think the true meaning nearer than it is imagined.

If such a one will smile, and stroke his beard,

And, sorrow, wag! cry; hem, when he should groan, &c.

That is, ‘ If he will smile, and cry *sorrow* be gone! and hem instead of groaning.’ The order in which *and* and *cry* are placed, is harsh, and this harshness made the sense mistaken. Range the words in the common order, and my reading will be free from all difficulty.

If such a one will smile, and stroke his beard,

Cry, sorrow, wag! and hem when he should groan —”

Thus far Dr. Johnson; and in my opinion he has left succeeding criticks nothing to do respecting the passage before us. Let me, however, claim the honour of supporting his opinion.

To cry—*Care away!* was once an expression of triumph. So, in *Acolastus*, a comedy, 1540: “ — I may now say, *Care away!*”

Patch grief with proverbs ; make misfortune drunk
With candle-wasters ;² bring him yet to me,
And I of him will gather patience.

Again, *ibidem*: “ — Now grievous *sorrowe and care away!*”

Again, at the conclusion of Barnaby Googe's third *Eglog*:

“ Som chestnuts have I there in store,

“ With cheefe and pleasaunt whaye ;

“ God sends me vittayles for my nede,

“ And I synge *Care away!*”

Again, as Dr. Farmer observes to me, in George Withers's *Philarete*, 1622 :

“ Why should we grieve or pine at that?

“ *Hang sorrow!* care will kill a cat.”

Sorrow go by! is also (as I am assured) a common exclamation of hilarity even at this time, in Scotland. *Sorrow wag!* might have been just such another. The verb, to *wag*, is several times used by our author in the sense of to *go*, or *pack off*.

The Prince, in the First Part of *King Henry IV.* Act II. sc. iv. says—“ They cry *hem!* and bid you play it off.” And Mr. M. Mason observes that this expression also occurs in *As you Like it*, where Rosalind says—“ These burs are in my heart ;” and Celia replies—“ *Hem* them away.” The foregoing examples sufficiently prove the exclamation *hem*, to have been of a comic turn.

STEEVENS.

² — make misfortune drunk

With candle-wasters ;] This may mean, either wash away his sorrow among those who sit up all night to drink, and in that sense may be styled *wasters of candles* ; or overpower his misfortunes by swallowing flap-dragons in his glass, which are described by Falstaff as made of *candles' ends*. STEEVENS.

This is a very difficult passage, and hath not, I think, been satisfactorily cleared up. The explanation I shall offer, will give, I believe, as little satisfaction ; but I will, however, venture it. *Candle-wasters* is a term of contempt for scholars : thus Jonson, in *Cynthia's Revels*, Act III. sc. ii: “ — spoiled by a whoreson book-worm, a *candle-waster*.” In *The Antiquary*, Act III. is a like term of ridicule: “ He should more catch your delicate court-ear, than all your head-scratchers, thumb-biters, *lamp-wasters* of them all.” The sense then, which I would assign to Shakspeare, is this: “ If such a one will patch grief with proverbs,—*case or cover the wounds of his grief with proverbial sayings* ;—make misfortune drunk with candle-wasters,—*stupify misfortune, or render himself insensible to the strokes of it, by the conversation or lucubrations of scholars ; the production of the lamp, but not fitted to*

But there is no such man: For, brother, men
 Can counsel, and speak comfort to that grief
 Which they themselves not feel; but, tasting it,
 Their counsel turns to passion, which before
 Would give preceptual medicine to rage,
 Fetter strong madness in a filken thread,
 Charm ach with air, and agony with words:
 No, no; 'tis all men's office to speak patience
 To those that wring under the load of sorrow;
 But no man's virtue, nor sufficiency,
 To be so moral, when he shall endure
 The like himself: therefore give me no counsel:
 My griefs cry louder than advertisement.³

ANT. Therein do men from children nothing differ.

LEON. I pray thee, peace; I will be flesh and blood;
 For there was never yet philosopher,
 That could endure the tooth-ach patiently;
 However they have writ the style of gods,⁴

human nature." *Patch*, in the sense of mending a defect or breach, occurs in *Hamlet*, Act V. sc. i:

"O, that that earth, which kept the world in awe,

"Should *patch* a wall, to expel the winter's flaw."

WHALLEY.

³ ——— *than* advertisement.] That is, *than admonition*, *than moral instruction*. JOHNSON.

⁴ *However they have writ the style of gods,*] This alludes to the extravagant titles the Stoics gave their wise men. *Sapiens ille cum Diis, ex pari, vivit.* Senec. Ep. 59. *Jupiter quo antecedit virum bonum? diutius bonus est. Sapiens nihilo se minoris æstimat.—Deus non vincit sapientem felicitate.* Ep. 73. WARBURTON.

Shakspeare might have used this expression, without any acquaintance with the hyperboles of stoicism. By the *style of gods*, he meant an exalted language; such as we may suppose would be written by beings superior to human calamities, and therefore regarding them with neglect and coldness.

Beaumont and Fletcher have the same expression in the first of their *Four Plays in One*:

"Athens doth make women philosophers,

"And sure their children chat *the talk of gods*." STEEVENS.

And made a pish at chance and sufferance.⁵

ANT. Yet bend not all the harm upon yourself;
Make those, that do offend you, suffer too.

LEON. There thou speak'st reason: nay, I will
do so:

My soul doth tell me, Hero is bely'd;
And that shall Claudio know, so shall the prince,
And all of them, that thus dishonour her.

Enter Don PEDRO and CLAUDIO.

ANT. Here comes the prince, and Claudio, hastily.

D. PEDRO. Good den, good den.

CLAUD. Good day to both of you.

LEON. Hear you, my lords,—

D. PEDRO. We have some haste, Leonato.

LEON. Some haste, my lord!—well, fare you well,
my lord:—

Are you so hasty now?—well, all is one.

D. PEDRO. Nay, do not quarrel with us, good old
man.

ANT. If he could right himself with quarreling,
Some of us would lie low.

CLAUD. Who wrongs him?

LEON. Marry,
Thou, thou⁶ dost wrong me; thou dissembler,
thou:—

Nay, never lay thy hand upon thy sword,
I fear thee not.

⁵ *And made a pish at chance and sufferance.*] Alludes to their famous *apathy*. *WARBURTON.*

The old copies read—*push*. Corrected by Mr. Pope. *MALONE.*

⁶ *Thou, thou*—] I have repeated the word—*thou*, for the sake of measure. *STEEVENS.*

CLAUD. Marry, beshrew my hand,
If it should give your age such cause of fear:
In faith, my hand meant nothing to my sword.

LEON. Tush, tush, man, never flee and jest at
me:

I speak not like a dotard, nor a fool;
As, under privilege of age, to brag
What I have done being young, or what would do,
Were I not old: Know, Claudio, to thy head,
Thou hast so wrong'd mine innocent child and me,
That I am forc'd to lay my reverence by;
And, with grey hairs, and bruise of many days,
Do challenge thee to trial of a man.
I say, thou hast bely'd mine innocent child;
Thy slander hath gone through and through her
heart,

And she lyes buried with her ancestors:
O! in a tomb where never scandal slept,
Save this of her's, fram'd by thy villainy.

CLAUD. My villainy!

LEON. Thine, Claudio; thine I say.

D. PEDRO. You say not right, old man.

LEON. My lord, my lord,
I'll prove it on his body, if he dare;
Despite his nice fence,⁵ and his active practice,
His May of youth, and bloom of lustyhood.

CLAUD. Away, I will not have to do with you.

LEON. Canst thou so daff me?⁶ Thou hast kill'd
my child;
If thou kill'st me, boy, thou shalt kill a man.

⁵ *Despite his nice fence,*] i. e. defence, or skill in the science of fencing, or defence. DOUCE.

⁶ *Can'st thou so daff me?*] This is a country word, Mr. Pope tells us, signifying, *daunt*. It may be so; but that is not the exposition here: To *daff* and *doff* are synonymous terms, that

ANT. He shall kill two of us, and men indeed:⁷
 But that's no matter; let him kill one first;—
 Win me and wear me,—let him answer me:—
 Come, follow me, boy; come, boy, follow me:⁸
 Sir boy, I'll whip you from your foining fence;⁹
 Nay, as I am a gentleman, I will.

LEON. Brother,—

ANT. Content yourself: God knows, I lov'd my
 niece;

mean to *put off*: which is the very sense required here, and what Leonato would reply, upon Claudio's saying, he would have nothing to do with him. THEOBALD.

Theobald has well interpreted the word. Shakspeare uses it more than once. Thus, in *K. Henry IV. P. I.*:

“ The nimble-footed mad-cap Prince of Wales,
 “ And his comrades, that *daff'd* the world aside.”

Again, in the comedy before us:

“ I would have *daff'd* all other respects,” &c.

Again, in *The Lover's Complaint*:

“ There my white stole of chastity I *daff'd*.”

It is, perhaps, of Scottish origin, as I find it in *Ane verie excellent and delectabill Treatise intitult PHILOTUS*, &c. Edinburgh, 1603:

“ Their *daffing* does us so undo.” STEEVENS.

⁷ Ant. *He shall kill two of us*, &c.] This brother Antony is the truest picture imaginable of human nature. He had assumed the character of a sage to comfort his brother, overwhelmed with grief for his only daughter's affront and dishonour; and had severely reproved him for not commanding his passion better on so trying an occasion. Yet, immediately after this, no sooner does he begin to suspect that his *age* and *valour* are slighted, but he falls into the most intemperate fit of rage himself: and all he can do or say is not of power to pacify him. This is copying nature with a penetration and exactness of judgement peculiar to Shakspeare. As to the expression, too, of his passion, nothing can be more highly painted. WARBURTON.

⁸ ——— *come, boy, follow me*:] Here the old copies destroy the measure by reading—

“ ——— come, *sir* boy, come, follow me:”

I have omitted the unnecessary words. STEEVENS.

⁹ ——— *foining fence*;] *Foining* is a term in fencing, and means *thrusting*. DOUCE.

And she is dead, slander'd to death by villains;
That dare as well answer a man, indeed,
As I dare take a serpent by the tongue:
Boys, apes, braggarts, Jacks, milkfops!—

LEON. Brother Antony,—

ANT. Hold you content; What, man! I know
them, yea,
And what they weigh, even to the utmost scruple:
Scambling,² out-facing, fashion-mong'ring boys,
That lie, and cog, and flout, deprave and slander,
Go antickly, and shew outward hideousness,³
And speak off half a dozen dangerous words,
How they might hurt their enemies, if they durst,
And this is all.

LEON. But, brother Antony,—

ANT. Come, 'tis no matter;
Do not you meddle, let me deal in this.

D. PEDRO. Gentlemen both, we will not wake
your patience.⁴

² *Scambling*,] i. e. *scrambling*. The word is more than once used by Shakspeare. See Dr. Percy's note on the first speech of the play of *K. Henry V.* and likewise the Scots proverb, "It is well ken'd your father's son was never a *scambler*." A *scambler* in its literal sense, is one who goes about among his friends to get a dinner, by the Irish called a *cosherer*. STEEVENS.

³ ——— *show* outward hideousness,] i. e. what in *King Henry V.* Act III. sc. vi. is called—

" ——— a horrid suit of the camp." STEEVENS.

⁴ ——— *we will not wake your patience*.] This conveys a sentiment that the speaker would by no means have implied,—That the patience of the two old men was not exercised, but asleep, which upbraids them for insensibility under their wrong. Shakspeare must have wrote:

——— *we will not wrack* ——

i. e. destroy your patience by tantalizing you. WARBURTON.

This emendation is very specious, and perhaps is right; yet the present reading may admit a congruous meaning with less difficulty than many other of Shakspeare's expressions.

My heart is sorry for your daughter's death ;
But, on my honour, she was charg'd with nothing
But what was true, and very full of proof.

LEON. My lord, my lord,—

D. PEDRO.

I will not hear you.

LEON.

No?

Brother, away: ^s—I will be heard;—

ANT.

And shall,

Or some of us will smart for it.

[*Exeunt* LEONATO and ANTONIO.

Enter BENEDICK.

D. PEDRO. See, see; here comes the man we went
to seek.

CLAUD. Now, signior! what news!

BENE. Good day, my lord.

D. PEDRO. Welcome, signior: You are almost
come to part almost ⁶ a fray.

The old men have been both very angry and outrageous; the
prince tells them that he and Claudio *will not wake their patience*;
will not any longer force them to *endure* the presence of those
whom, though they look on them as enemies, they cannot resist.

JOHNSON.

Wake, I believe, is the original word. The ferocity of wild
beasts is overcome by not suffering them to sleep. *We will not*
wake your patience, therefore means, we will forbear any further
provocation. HENLEY.

The same phrase occurs in *Othello*:

“Thou hadst been better have been born a dog,

“Than answer my *wak'd* wrath.” STEEVENS.

^s *Brother, away:—*] The old copies, without regard to metre,
read—

Come, brother, away, &c.

I have omitted the useless and redundant word—*come*. STEEVENS.

⁶ ——— *to part almost* —] This second *almost* appears like a casual
insertion of the compositor. As the sense is complete without it,
I wish the omission of it had been licensed by either of the ancient
copies. STEEVENS.

CLAUD. We had like to have had our two noses snapped off with two old men without teeth.

D. PEDRO. Leonato and his brother: What think'st thou? Had we fought, I doubt, we should have been too young for them.

BENE. In a false quarrel there is no true valour. I came to seek you both.

CLAUD. We have been up and down to seek thee; for we are high-proof melancholy, and would fain have it beaten away: Wilt thou use thy wit?

BENE. It is in my scabbard; Shall I draw it?

D. PEDRO. Dost thou wear thy wit by thy side?

CLAUD. Never any did so, though very many have been beside their wit.—I will bid thee draw, as we do the minstrels;⁵ draw, to pleasure us.

D. PEDRO. As I am an honest man, he looks pale:—Art thou sick, or angry?

CLAUD. What! courage, man! What though care kill'd a cat,⁶ thou hast mettle enough in thee to kill care.

BENE. Sir, I shall meet your wit in the career, an you charge it against me:—I pray you, choose another subject.

CLAUD. Nay, then give him another staff; this last was broke cross.⁷

⁵ *I will bid thee draw, as we do the minstrels;*] An allusion perhaps to the itinerant *sword-dancers*. In what low estimation *minstrels* were held in the reign of Elizabeth, may be seen from Stat. Eliz. 39. C. iv. and the term was probably used to denote any sort of vagabonds who amused the people at particular seasons.

DOUCE.

⁶ *What though care kill'd a cat,*] This is a proverbial expression. See *Ray's Proverbs*. DOUCE.

⁷ *Nay, then give him another staff; &c.*] An allusion to *tilting*. See note, *As you Like it*, Act III. sc. iv. WARBURTON.

D. PEDRO. By this light, he changes more and more; I think, he be angry indeed.

CLAUD. If he be, he knows how to turn his girdle.⁸

BENE. Shall I speak a word in your ear?

CLAUD. God blefs me from a challenge!

BENE. You are a villain;—I jest not:—I will make it good how you dare, with what you dare, and when you dare:—Do me right,⁹ or I will protest your cowardice. You have kill'd a sweet lady,

⁸ ——— *to turn his girdle.*] We have a proverbial speech, *If he be angry, let him turn the buckle of his girdle.* But I do not know its original or meaning. JOHNSON.

A corresponding expression is to this day used in Ireland—*If he be angry, let him tie up his brogues.* Neither proverb, I believe, has any other meaning than this: If he is in a bad humour, let him employ himself till he is in a better.

Dr. Farmer furnishes me with an instance of this proverbial expression as used by Claudio, from *Winwood's Memorials*, fol. edit. 1725. Vol. I. p. 453. See letter from Winwood to Cecyll, from Paris, 1602, about an affront he received there from *an Englishman*: “I said what I spake was not to make *him* angry. He replied, if I were angry, *I might turn the buckle of my girdle behind me.*” So likewise, Cowley *On the Government of Oliver Cromwell*: “—— The next month he swears by the living God, that he will turn them out of doors, and he does so in his princely way of threatening, bidding them *turne the buckles of their girdles behind them.*” STEEVENS.

Again, in *Knavery in all Trades, or the Coffee House*, 1664. sign. E: “Nay, if the gentleman be angry, let him turn *the buckles of his girdle behind him.*” REED.

Large belts were worn with the buckle before, but for wrestling the buckle was turned behind, to give the adversary a fairer grasp at the girdle. To turn the buckle behind, therefore, was a challenge.

HOLT WHITE.

⁹ *Do me right,*] This phrase occurs in Justice Silence's song in *King Henry IV.* P. II. Act V. sc. iii. and was the usual form of challenge to pledge a bumper toast in a bumper. See note on the foregoing passage. STEEVENS.

and her death shall fall heavy on you: Let me hear from you.

CLAUD. Well, I will meet you, so I may have good cheer.

D. PEDRO. What, a feast? a feast?

CLAUD. I'faith, I thank him; he hath bid⁹ me to a calf's-head and a capon; the which if I do not carve most curiously, say, my knife's naught.—Shall I not find a woodcock too?²

BENE. Sir, your wit ambles well; it goes easily.

D. PEDRO. I'll tell thee how Beatrice prais'd thy wit the other day: I said, thou hadst a fine wit; *True*, says she, *a fine little one*: No, said I, *a great wit*; *Right*, says she, *a great gross one*: Nay, said I, *a good wit*; *Just*, said she, *it hurts no body*: Nay, said I, *the gentleman is wise*; *Certain*, said she, *a wise gentleman*:³ Nay, said I, *be bath the tongues*; *That I believe*, said she, *for he swore a thing to me on Mon-*

⁹ — *bid* —] i. e. invited. So, in *Titus Andronicus*, Act I. sc. ii:

“I am not *bid* to wait upon this bride.” — REED.

² *Shall I not find a woodcock too?*] A *woodcock*, being supposed to have no brains, was a proverbial term for a foolish fellow. See *The London Prodigal*, 1605, and other comedies. MALONE.

A *woodcock*, means one caught in a springe; alluding to the plot against Benedick. So, in *Hamlet*, sc. ult.

“Why, as a *woodcock* to my own springe, Ofrick.”

Again, in *Love's Labour's Lost*, Act IV. sc. iii. Biron says—
“four *woodcocks* in a dish.” DOUCE.

³ — *a wise gentleman*:] This jest depending on the colloquial use of words is now obscure; perhaps we should read—*a wise gentleman*, or *a man wise enough to be a coward*. Perhaps *wise gentleman* was in that age used ironically, and always stood for *silly fellow*. JOHNSON.

We still ludicrously call a man deficient in understanding—a *wise-acre*. STEEVENS.

day night, which he forswore on Tuesday morning; there's a double tongue, there's two tongues. Thus did she, an hour together, trans-shape thy particular virtues; yet, at last, she concluded with a sigh, thou wast the properest man in Italy.

CLAUD. For the which she wept heartily, and said, she cared not.

D. PEDRO. Yea, that she did; but yet, for all that, an if she did not hate him deadly, she would love him dearly: the old man's daughter told us all.

CLAUD. All, all; and moreover, *God saw him when he was hid in the garden.*

D. PEDRO. But when shall we set the savage bull's horns on the sensible Benedick's head?

CLAUD. Yea, and text underneath, *Here dwells Benedick the married man?*

BENE. Fare you well, boy; you know my mind; I will leave you now to your gossip-like humour: you break jests as braggarts do their blades, which, God be thanked, hurt not.—My lord, for your many courtesies I thank you: I must discontinue your company: your brother, the bastard, is fled from Messina: you have, among you, kill'd a sweet and innocent lady: For my lord Lack-beard, there, he and I shall meet; and till then, peace be with him. *[Exit BENEDICK.]*

D. PEDRO. He is in earnest.

CLAUD. In most profound earnest; and, I'll warrant you, for the love of Beatrice.

D. PEDRO. And hath challeng'd thee?

CLAUD. Most sincerely.

D. PEDRO. What a pretty thing man is, when he

goes in his doublet and hose, and leaves off his wit!⁴

*Enter DOGBERRY, VERGES, and the Watch, with
CONRADE and BORACHIO.*

CLAUD. He is then a giant to an ape: but then is an ape a doctor to such a man.

D. PEDRO. But, soft you, let be;⁵ pluck up, my

⁴ *What a pretty thing man is, when he goes in his doublet and hose, and leaves off his wit!*] It was esteemed a mark of levity and want of becoming gravity, at that time, to go in the doublet and hose, and leave off the cloak, to which this well-turned expression alludes. The thought is, that love makes a man as ridiculous, and exposes him as naked as being in the doublet and hose without a cloak. WARBURTON.

I doubt much concerning this interpretation, yet am by no means confident that my own is right. I believe, however, these words refer to what Don Pedro had said just before—"And hath challenged thee?"—and that the meaning is, What a pretty thing a man is, when he is silly enough to throw off his cloak, and go in his doublet and hose, to fight for a woman? In *The Merry Wives of Windsor*, when Sir Hugh is going to engage with Dr. Caius, he walks about in his doublet and hose: "*Page. And youthful still in your doublet and hose, this raw rheumatick day!*"—"—— There is reasons and causes for it," says Sir Hugh, alluding to the duel he was going to fight.—I am aware that there was a particular species of single combat called *Rapier and cloak*; but I suppose, nevertheless, that when the small sword came into common use, the cloak was generally laid aside in duels, as tending to embarrass the combatants. MALONE.

Perhaps the whole meaning of the passage is this:—What an inconsistent fool is man, when he covers his body with clothes, and at the same time divests himself of his understanding!

STEEVENS.

⁵ *But, soft you, let be;*] The quarto and first folio read corruptly—*let me be*, which the editor of the second folio, in order to obtain some sense, converted to—*let me see*. I was once idle enough to suppose that copy was of some authority; but a minute examination of it has shewn me that all the alterations made in it

heart, and be sad!⁶ Did he not say, my brother was fled?

DOGB. Come, you, sir; if justice cannot tame you, she shall ne'er weigh more reasons in her balance:⁷ nay, an you be a cursing hypocrite once, you must be look'd to.

D. PEDRO. How now, two of my brother's men bound! Borachio, one!

CLAUD. Hearken after their offence, my lord!

D. PEDRO. Officers, what offence have these men done?

DOGB. Marry, sir, they have committed false report; moreover, they have spoken untruths; secondarily, they are flanders; sixth and lastly, they have bely'd a lady; thirdly, they have verified unjust things: and, to conclude, they are lying knaves.

D. PEDRO. First, I ask thee what they have done; thirdly, I ask thee what's their offence; sixth and lastly, why they are committed; and, to conclude, what you lay to their charge.

were merely arbitrary, and generally very injudicious. *Let be* were without doubt the author's words. The same expression occurs again in *Antony and Cleopatra*, Act IV. sc. iv: "What's this for? Ah, *let be, let be.*" MALONE.

If *let be*, is the true reading, it must mean, *let things remain as they are*. I have heard the phrase used by Dr. Johnson himself. Mr. Henley observes, that the same expression occurs in *St. Matt.* xxvii. 49. STEEVENS.

So, in *Henry VIII.* Act I. sc. i:

"—— and they were ratify'd,

"As he cried, Thus, *let be.*"

Again, in *The Winter's Tale*, Act V. sc. iii. Leontes says, "*Let be, let be.*" REED.

⁶ —— *pluck up, my heart, and be sad!*] i. e. rouse thyself, my heart, and be prepared for serious consequences! STEEVENS.

⁷ —— *ne'er weigh more reasons in her balance:*] A quibble between *reasons* and *raisons*. RITSON.

CLAUD. Rightly reasoned, and in his own division; and, by my troth, there's one meaning well suited.⁸

D. PEDRO. Who have you offended, masters, that you are thus bound to your answer? this learned constable is too cunning to be understood: What's your offence?

BORA. Sweet prince, let me go no further to mine answer; do you hear me, and let this count kill me. I have deceived even your very eyes: what your wisdoms could not discover, these shallow fools have brought to light; who, in the night, overheard me confessing to this man, how Don John your brother incensed me to slander⁹ the lady Hero; how you were brought into the orchard, and saw me court Margaret in Hero's garments; how you disgraced her, when you should marry her: my villainy they have upon record; which I had rather seal with my death, than repeat over to my shame: the lady is dead upon mine and my master's false accusation; and, briefly, I desire nothing but the reward of a villain.

D. PEDRO. Runs not this speech like iron through your blood?

CLAUD. I have drunk poison, whiles he utter'd it.

D. PEDRO. But did my brother set thee on to this?

BORA. Yea, and paid me richly for the practice of it.

⁸ ——— *one meaning well suited.*] That is, *one meaning is put into many different dresses*; the prince having asked the same question in four modes of speech. JOHNSON.

⁹ ——— *incens'd me to slander, &c.*] That is, *incited me*. The word is used in the same sense in *Richard III.* and *Henry VIII.*

M. MASON.

See Minshew's Dict in v. MALONE.

D. PEDRO. He is compos'd and fram'd of treachery:—

And fled he is upon this villainy.

CLAUD. Sweet Hero! now thy image doth appear

In the rare semblance that I lov'd it first.

DOGB. Come, bring away the plaintiffs; by this time our Sexton hath reform'd signior Leonato of the matter: And masters, do not forget to specify, when time and place shall serve, that I am an ass.

VERG. Here, here comes master signior Leonato, and the Sexton too.

Re-enter LEONATO and ANTONIO, with the Sexton.

LEON. Which is the villain? Let me see his eyes; That when I note another man like him, I may avoid him: Which of these is he?

BORA. If you would know your wronger, look on me.

LEON. Art thou the slave, that with thy breath hast kill'd Mine innocent child?

BORA. Yea, even I alone.

LEON. No, not so, villain; thou bely'st thyself; Here stand a pair of honourable men, A third is fled, that had a hand in it:— I thank you, princes, for my daughter's death; Record it with your high and worthy deeds; 'Twas bravely done, if you bethink you of it.

CLAUD. I know not how to pray your patience, Yet I must speak: Choose your revenge yourself;

Measure his woe the length and breadth of mine,
 And let it answer every strain for strain;
 As thus for thus, and such a grief for such,
 In every lineament, branch, shape, and form:
 If such a one will smile, and stroke his beard;
 Cry—sorrow, wag! and hem, when he should groan;

’ Cry—*sorrow, wag! and hem, when he should groan;*] The quarto 1600 and folio 1623, read—

“ And *sorrow, wagge, cry hem,*” &c.

Mr. Rowe and Mr. Pope—

“ And *hallow, wag,*” &c.

Mr. Theobald—

“ And *sorrow wage,*” &c.

Sir Tho. Hanmer and Dr. Warburton—

“ And *sorrow waive,*” &c.

Mr. Tyrwhitt—

“ And *sorrow gagge,*” &c.

Mr. Heath and Mr. T. Warton—

“ And *sorrowing cry hem,*” &c.

I had inadvertently offered—

“ And, *sorry wag!*” &c.

Mr. Ritson—

“ And *sorrow waggery,*” &c.

Mr. Malone—

“ *In sorrow wag,*” &c.

But I am persuaded that Dr. Johnson’s explanation as well as arrangement of the original words, is apposite and just: “ I cannot (says he) but think the true meaning nearer than it is imagined.

If such a one will smile, and stroke his beard,

And, sorrow, wag! cry; hem, when he should groan, &c.

That is, ‘ If he will smile, and cry *sorrow* be gone! and hem instead of groaning.’ The order in which *and* and *cry* are placed, is harsh, and this harshness made the sense mistaken. Range the words in the common order, and my reading will be free from all difficulty.

If such a one will smile, and stroke his beard,

Cry, sorrow, wag! and hem when he should groan —”

Thus far Dr. Johnson; and in my opinion he has left succeeding criticks nothing to do respecting the passage before us. Let me, however, claim the honour of supporting his opinion.

To cry—*Care away!* was once an expression of triumph. So, in *Acolastus*, a comedy, 1540: “ — I may now say, *Care away!*”

Patch grief with proverbs ; make misfortune drunk
With candle-wasters ;² bring him yet to me,
And I of him will gather patience.

Again, *ibidem* : “ ——— Now grievous *sorrowe and care away!*”
Again, at the conclusion of Barnaby Googe’s third *Eglog* :

“ Som chestnuts have I there in store,
“ With cheefe and pleasaunt whaye ;
“ God sends me vittayles for my nede,
“ And I synge *Care away!*”

Again, as Dr. Farmer observes to me, in George Withers’s
Philarete, 1622 :

“ Why should we grieve or pine at that?
“ *Hang sorrow!* care will kill a cat.”

Sorrow go by! is also (as I am assured) a common exclamation of
hilarity even at this time, in Scotland. *Sorrow wag!* might have
been just such another. The verb, to *wag*, is several times used
by our author in the sense of to *go*, or *pack off*.

The Prince, in the First Part of *King Henry IV.* Act II. sc. iv.
says—“ They cry *hem!* and bid you play it off.” And Mr. M.
Mason observes that this expression also occurs in *As you Like it*,
where Rosalind says—“ These burs are in my heart ;” and Celia
replies—“ *Hem* them away.” The foregoing examples sufficiently
prove the exclamation *hem*, to have been of a comic turn.

STEEVENS.

² ——— *make misfortune drunk*

With candle-wasters ;] This may mean, either wash away his
sorrow among those who sit up all night to drink, and in that sense
may be styled *wasters of candles* ; or overpower his misfortunes by
swallowing flap-dragons in his glass, which are described by
Falstaff as made of *candles’ ends*. STEEVENS.

This is a very difficult passage, and hath not, I think, been
satisfactorily cleared up. The explanation I shall offer, will give,
I believe, as little satisfaction ; but I will, however, venture it.
Candle-wasters is a term of contempt for scholars : thus Jonson,
in *Cynthia’s Revels*, Act III. sc. ii : “ ——— spoiled by a whoreson
book-worm, a *candle-waster*.” In *The Antiquary*, Act III. is a
like term of ridicule : “ He should more catch your delicate court-
ear, than all your head-scratchers, thumb-biters, *lamp-wasters* of
them all.” The sense then, which I would assign to Shakspeare,
is this : “ If such a one will patch grief with proverbs,—*case or*
cover the wounds of his grief with proverbial sayings ;—make mis-
fortune drunk with candle-wasters,—*stupidify misfortune, or render*
himself insensible to the strokes of it, by the conversation or lucu-
brations of scholars ; the production of the lamp, but not fitted to

But there is no such man: For, brother, men
 Can counsel, and speak comfort to that grief
 Which they themselves not feel; but, tasting it,
 Their counsel turns to passion, which before
 Would give preceptual medicine to rage,
 Fetter strong madnes in a filken thread,
 Charm ach with air, and agony with words:
 No, no; 'tis all men's office to speak patience
 To those that wring under the load of sorrow;
 But no man's virtue, nor sufficiency,
 To be so moral, when he shall endure
 The like himself: therefore give me no counsel:
 My griefs cry louder than advertisement.³

ANT. Therein do men from children nothing differ.

LEON. I pray thee, peace; I will be flesh and blood;
 For there was never yet philosopher,
 That could endure the tooth-ach patiently;
 However they have writ the style of gods,⁴

human nature." *Patch*, in the sense of mending a defect or breach, occurs in *Hamlet*, Act V. sc. i:

"O, that that earth, which kept the world in awe,

"Should *patch* a wall, to expel the winter's flaw."

WHALLEY.

³ ——— *than* advertisement.] That is, *than admonition*, *than moral instruction*. JOHNSON.

⁴ *However they have writ the style of gods,*] This alludes to the extravagant titles the Stoics gave their wise men. *Sapiens ille cum Diis, ex pari, vivit.* Senec. Ep. 59. *Jupiter quo antecedit virum bonum? diutius bonus est.* *Sapiens nihilo se minoris aestimat.*—*Deus non vincit sapientem felicitate.* Ep. 73. WARBURTON.

Shakspeare might have used this expression, without any acquaintance with the hyperboles of stoicism. By the *style of gods*, he meant an exalted language; such as we may suppose would be written by beings superior to human calamities, and therefore regarding them with neglect and coldness.

Beaumont and Fletcher have the same expression in the first of their *Four Plays in One*:

"Athens doth make women philosophers,

"And sure their children chat *the talk of gods*." STEEVENS.

And made a pish at chance and sufferance.⁵

ANT. Yet bend not all the harm upon yourself;
Make those, that do offend you, suffer too.

LEON. There thou speak'st reason: nay, I will
do so:

My soul doth tell me, Hero is bely'd;
And that shall Claudio know, so shall the prince,
And all of them, that thus dishonour her.

Enter Don PEDRO and CLAUDIO.

ANT. Here comes the prince, and Claudio, hastily.

D. PEDRO. Good den, good den.

CLAUD. Good day to both of you.

LEON. Hear you, my lords,—

D. PEDRO. We have some haste, Leonato.

LEON. Some haste, my lord!—well, fare you well,
my lord:—

Are you so hasty now?—well, all is one.

D. PEDRO. Nay, do not quarrel with us, good old
man.

ANT. If he could right himself with quarreling,
Some of us would lie low.

CLAUD. Who wrongs him?

LEON. Marry,
Thou, thou⁶ dost wrong me; thou dissembler,
thou:—

Nay, never lay thy hand upon thy sword,
I fear thee not.

⁵ *And made a pish at chance and sufferance.*] Alludes to their famous *apathy*. *WARBURTON.*

The old copies read—*push*. Corrected by Mr. Pope. *MALONE.*

⁶ *Thou, thou*—] I have repeated the word—*thou*, for the sake of measure. *STEEVENS.*

CLAUD. Marry, beshrew my hand,
If it should give your age such cause of fear:
In faith, my hand meant nothing to my sword.

LEON. Tush, tush, man, never flee and jest at
me:

I speak not like a dotard, nor a fool;
As, under privilege of age, to brag
What I have done being young, or what would do,
Were I not old: Know, Claudio, to thy head,
Thou hast so wrong'd mine innocent child and me,
That I am forc'd to lay my reverence by;
And, with grey hairs, and bruise of many days,
Do challenge thee to trial of a man.
I say, thou hast bely'd mine innocent child;
Thy slander hath gone through and through her
heart,

And she lyes buried with her ancestors:
O! in a tomb where never scandal slept,
Save this of her's, fram'd by thy villainy.

CLAUD. My villainy!

LEON. Thine, Claudio; thine I say.

D. PEDRO. You say not right, old man.

LEON. My lord, my lord,
I'll prove it on his body, if he dare;
Despite his nice fence,⁵ and his active practice,
His May of youth, and bloom of lustyhood.

CLAUD. Away, I will not have to do with you.

LEON. Canst thou so daff me?⁶ Thou hast kill'd
my child;
If thou kill'st me, boy, thou shalt kill a man.

⁵ *Despite his nice fence,*] i. e. defence, or skill in the science of fencing, or defence. DOUCE.

⁶ *Can'st thou so daff me?*] This is a country word, Mr. Pope tells us, signifying, *daunt*. It may be so; but that is not the exposition here: To *daff* and *doff* are synonymous terms, that

ANT. He shall kill two of us, and men indeed:⁷
But that's no matter; let him kill one first;—
Win me and wear me,—let him answer me:—
Come, follow me, boy; come, boy, follow me:⁸
Sir boy, I'll whip you from your foining fence;⁹
Nay, as I am a gentleman, I will.

LEON. Brother,—

ANT. Content yourself: God knows, I lov'd my
niece;

mean to *put off*: which is the very sense required here, and what Leonato would reply, upon Claudio's saying, he would have nothing to do with him. THEOBALD.

Theobald has well interpreted the word. Shakspeare uses it more than once. Thus, in *K. Henry IV. P. I*:

“The nimble-footed mad-cap Prince of Wales,
“And his comrades, that *daff'd* the world aside.”

Again, in the comedy before us:

“I would have *daff'd* all other respects,” &c.

Again, in *The Lover's Complaint*:

“There my white stole of chastity I *daff'd*.”

It is, perhaps, of Scottish origin, as I find it in *Ane verie excellent and delectabill Treatise intitult PHILOTUS*, &c. Edinburgh, 1603:

“Their *daffing* does us so undo.” STEEVENS.

⁷ Ant. *He shall kill two of us*, &c.] This brother Antony is the truest picture imaginable of human nature. He had assumed the character of a sage to comfort his brother, overwhelmed with grief for his only daughter's affront and dishonour; and had severely reproved him for not commanding his passion better on so trying an occasion. Yet, immediately after this, no sooner does he begin to suspect that his *age* and *valour* are slighted, but he falls into the most intemperate fit of rage himself: and all he can do or say is not of power to pacify him. This is copying nature with a penetration and exactness of judgement peculiar to Shakspeare. As to the expression, too, of his passion, nothing can be more highly painted. WARBURTON.

⁸ ——— *come, boy, follow me*:] Here the old copies destroy the measure by reading—

“—— *come, sir boy, come, follow me*:”

I have omitted the unnecessary words. STEEVENS.

⁹ ——— *foining fence*;] *Foining* is a term in fencing, and means *thrusting*. DOUCE.

And she is dead, slander'd to death by villains;
That dare as well answer a man, indeed,
As I dare take a serpent by the tongue:
Boys, apes, braggarts, Jacks, milkfops!—

LEON. Brother Antony,—

ANT. Hold you content; What, man! I know
them, yea,

And what they weigh, even to the utmost scruple:
Scambling,² out-facing, fashion-mong'ring boys,
That lie, and cog, and flout, deprave and slander,
Go antickly, and show outward hideousness,³
And speak off half a dozen dangerous words,
How they might hurt their enemies, if they durst,
And this is all.

LEON. But, brother Antony,—

ANT. Come, 'tis no matter;
Do not you meddle, let me deal in this.

D. PEDRO. Gentlemen both, we will not wake
your patience.⁴

² *Scambling,*] i. e. *scrambling*. The word is more than once used by Shakspeare. See Dr. Percy's note on the first speech of the play of *K. Henry V.* and likewise the Scots proverb, "It is well ken'd your father's son was never a *scambler*." A *scambler* in its literal sense, is one who goes about among his friends to get a dinner, by the Irish called a *cosherer*. STEEVENS.

³ ——— *show outward hideousness,*] i. e. what in *King Henry V.* Act III. sc. vi. is called—

" ——— a horrid suit of the camp." STEEVENS.

⁴ ——— *we will not wake your patience.*] This conveys a sentiment that the speaker would by no means have implied,—That the patience of the two old men was not exercised, but asleep, which upbraids them for insensibility under their wrong. Shakspeare must have wrote:

———— *we will not wrack* ———

i. e. destroy your patience by tantalizing you. WARBURTON.

This emendation is very specious, and perhaps is right; yet the present reading may admit a congruous meaning with less difficulty than many other of Shakspeare's expressions.

My heart is sorry for your daughter's death ;
But, on my honour, she was charg'd with nothing
But what was true, and very full of proof.

LEON. My lord, my lord,—

D. PEDRO. I will not hear you.

LEON. No?

Brother, away: ⁵—I will be heard;—

ANT. And shall,

Or some of us will smart for it.

[*Exeunt* LEONATO and ANTONIO.

Enter BENEDICK.

D. PEDRO. See, see; here comes the man we went
to seek.

CLAUD. Now, signior! what news!

BENE. Good day, my lord.

D. PEDRO. Welcome, signior: You are almost
come to part almost ⁶ a fray.

The old men have been both very angry and outrageous; the
prince tells them that he and Claudio *will not* wake *their* patience;
will not any longer force them to *endure* the presence of those
whom, though they look on them as enemies, they cannot resist.

JOHNSON.

Wake, I believe, is the original word. The ferocity of wild
beasts is overcome by not suffering them to sleep. *We will not*
wake your patience, therefore means, we will forbear any further
provocation. HENLEY.

The same phrase occurs in *Othello*:

“Thou hadst been better have been born a dog,

“Than answer my *wak'd* wrath.” STEEVENS.

⁵ *Brother, away:—*] The old copies, without regard to metre,
read—

Come, brother, away, &c.

I have omitted the useless and redundant word—*come*. STEEVENS.

⁶ ——— *to part almost*—] This second *almost* appears like a casual
insertion of the compositor. As the sense is complete without it,
I wish the omission of it had been licensed by either of the ancient
copies. STEEVENS.

CLAUD. We had like to have had our two noses snapped off with two old men without teeth.

D. PEDRO. Leonato and his brother: What think'st thou? Had we fought, I doubt, we should have been too young for them.

BENE. In a false quarrel there is no true valour. I came to seek you both.

CLAUD. We have been up and down to seek thee; for we are high-proof melancholy, and would fain have it beaten away: Wilt thou use thy wit?

BENE. It is in my scabbard; Shall I draw it?

D. PEDRO. Dost thou wear thy wit by thy side?

CLAUD. Never any did so, though very many have been beside their wit.—I will bid thee draw, as we do the minstrels;⁵ draw, to pleasure us.

D. PEDRO. As I am an honest man, he looks pale:—Art thou sick, or angry?

CLAUD. What! courage, man! What though care kill'd a cat,⁶ thou hast mettle enough in thee to kill care.

BENE. Sir, I shall meet your wit in the career, and you charge it against me:—I pray you, choose another subject.

CLAUD. Nay, then give him another staff; this last was broke cross.⁷

⁵ *I will bid thee draw, as we do the minstrels;*] An allusion perhaps to the itinerant *sword-dancers*. In what low estimation *minstrels* were held in the reign of Elizabeth, may be seen from Stat. Eliz. 39. C. iv. and the term was probably used to denote any sort of vagabonds who amused the people at particular seasons.

DOUCE.

⁶ *What though care kill'd a cat,*] This is a proverbial expression. See *Ray's Proverbs*. DOUCE.

⁷ *Nay, then give him another staff; &c.*] An allusion to *tilting*. See note, *As you Like it*, Act III. sc. iv. WARBURTON.

D. PEDRO. By this light, he changes more and more; I think, he be angry indeed.

CLAUD. If he be, he knows how to turn his girdle.⁸

BENE. Shall I speak a word in your ear?

CLAUD. God blefs me from a challenge!

BENE. You are a villain;—I jest not:—I will make it good how you dare, with what you dare, and when you dare:—Do me right,⁹ or I will protest your cowardice. You have kill'd a sweet lady,

⁸ ——— to turn his girdle.] We have a proverbial speech, *If he be angry, let him turn the buckle of his girdle.* But I do not know its original or meaning. JOHNSON.

A corresponding expression is to this day used in Ireland—*If he be angry, let him tie up his brogues.* Neither proverb, I believe, has any other meaning than this: If he is in a bad humour, let him employ himself till he is in a better.

Dr. Farmer furnishes me with an instance of this proverbial expression as used by Claudio, from *Winwood's Memorials*, fol. edit. 1725. Vol. I. p. 453. See letter from Winwood to Cecyll, from Paris, 1602, about an affront he received there from an *Englishman*: "I said what I spake was not to make *him* angry. He replied, if I were angry, *I might turn the buckle of my girdle behind me.*" So likewise, Cowley *On the Government of Oliver Cromwell*: "—— The next month he swears by the living God, that he will turn them out of doors, and he does so in his princely way of threatening, bidding them *turne the buckles of their girdles behind them.*" STEEVENS.

Again, in *Knavery in all Trades, or the Coffee House*, 1664. sign. E: "Nay, if the gentleman be angry, let him turn *the buckles of his girdle behind him.*" REED.

Large belts were worn with the buckle before, but for wrestling the buckle was turned behind, to give the adversary a fairer grasp at the girdle. To turn the buckle behind, therefore, was a challenge. HOLT WHITE.

⁹ *Do me right,*] This phrase occurs in Justice Silence's song in *King Henry IV.* P. II. Act V. sc. iii. and was the usual form of challenge to pledge a bumper toast in a bumper. See note on the foregoing passage. STEEVENS.

and her death shall fall heavy on you: Let me hear from you.

CLAUD. Well, I will meet you, so I may have good cheer.

D. PEDRO. What, a feast? a feast?

CLAUD. I'faith, I thank him; he hath bid⁹ me to a calf's-head and a capon; the which if I do not carve most curiously, say, my knife's naught.—Shall I not find a woodcock too?²

BENE. Sir, your wit ambles well; it goes easily.

D. PEDRO. I'll tell thee how Beatrice prais'd thy wit the other day: I said, thou hadst a fine wit; True, says she, *a fine little one*: No, said I, *a great wit*; Right, says she, *a great gross one*: Nay, said I, *a good wit*; Just, said she, *it hurts no body*: Nay, said I, *the gentleman is wise*; Certain, said she, *a wise gentleman*:³ Nay, said I, *he bath the tongues*; That I believe, said she, *for he swore a thing to me on Mon-*

⁹ — *bid* —] i. e. invited. So, in *Titus Andronicus*, Act I. sc. ii:

“I am not *bid* to wait upon this bride.” — REED.

² *Shall I not find a woodcock too?*] A *woodcock*, being supposed to have no brains, was a proverbial term for a foolish fellow. See *The London Prodigal*, 1605, and other comedies. MALONE.

A *woodcock*, means one caught in a springe; alluding to the plot against Benedick. So, in *Hamlet*, sc. ult.

“Why, as a *woodcock* to my own springe, Ofriek.”

Again, in *Love's Labour's Lost*, Act IV. sc. iii. Biron says—
“four *woodcocks* in a dish.” DOUCE.

³ — *a wise gentleman*:] This jest depending on the colloquial use of words is now obscure; perhaps we should read—*a wise gentleman*, or *a man wise enough to be a coward*. Perhaps *wise gentleman* was in that age used ironically, and always stood for *filly fellow*. JOHNSON.

We still ludicrously call a man deficient in understanding—a *wise-acre*. STEEVENS.

day night, which he forswore on Tuesday morning; there's a double tongue, there's two tongues. Thus did she, an hour together, trans-shape thy particular virtues; yet, at last, she concluded with a sigh, thou wast the properest man in Italy.

CLAUD. For the which she wept heartily, and said, she cared not.

D. PEDRO. Yea, that she did; but yet, for all that, an if she did not hate him deadly, she would love him dearly: the old man's daughter told us all.

CLAUD. All, all; and moreover, *God saw him when he was hid in the garden.*

D. PEDRO. But when shall we set the savage bull's horns on the sensible Benedick's head?

CLAUD. Yea, and text underneath, *Here dwells Benedick the married man?*

BENE. Fare you well, boy; you know my mind; I will leave you now to your gossip-like humour: you break jests as braggarts do their blades, which, God be thanked, hurt not.—My lord, for your many courtesies I thank you: I must discontinue your company: your brother, the bastard, is fled from Messina: you have, among you, kill'd a sweet and innocent lady: For my lord Lack-beard, there, he and I shall meet; and till then, peace be with him. *[Exit BENEDICK.]*

D. PEDRO. He is in earnest.

CLAUD. In most profound earnest; and, I'll warrant you, for the love of Beatrice.

D. PEDRO. And hath challeng'd thee?

CLAUD. Most sincerely.

D. PEDRO. What a pretty thing man is, when he

goes in his doublet and hose, and leaves off his wit!⁴

Enter DOGBERRY, VERGES, and the Watch, with CONRADE and BORACHIO.

CLAUD. He is then a giant to an ape: but then is an ape a doctor to such a man.

D. PEDRO. But, soft you, let be;⁵ pluck up, my

⁴ *What a pretty thing man is, when he goes in his doublet and hose, and leaves off his wit!*] It was esteemed a mark of levity and want of becoming gravity, at that time, to go in the doublet and hose, and leave off the cloak, to which this well-turned expression alludes. The thought is, that love makes a man as ridiculous, and exposes him as naked as being in the doublet and hose without a cloak. WARBURTON.

I doubt much concerning this interpretation, yet am by no means confident that my own is right. I believe, however, these words refer to what Don Pedro had said just before—"And hath challenged thee?"—and that the meaning is, What a pretty thing a man is, when he is silly enough to throw off his cloak, and go in his doublet and hose, to fight for a woman? In *The Merry Wives of Windsor*, when Sir Hugh is going to engage with Dr. Caius, he walks about in his doublet and hose: "Page. And youthful still in your doublet and hose, this raw rheumatick day!"—"—— There is reasons and causes for it," says Sir Hugh, alluding to the duel he was going to fight.—I am aware that there was a particular species of single combat called *Rapier and cloak*; but I suppose, nevertheless, that when the small sword came into common use, the cloak was generally laid aside in duels, as tending to embarrass the combatants. MALONE.

Perhaps the whole meaning of the passage is this:—What an inconsistent fool is man, when he covers his body with clothes, and at the same time divests himself of his understanding!

STEEVENS.

⁵ *But, soft you, let be;*] The quarto and first folio read corruptly—*let me be*, which the editor of the second folio, in order to obtain some sense, converted to—*let me see*. I was once idle enough to suppose that copy was of some authority; but a minute examination of it has shewn me that all the alterations made in it

heart, and be sad!⁶ Did he not say, my brother was fled?

DOGB. Come, you, sir; if justice cannot tame you, she shall ne'er weigh more reasons in her balance:⁷ nay, an you be a cursing hypocrite once, you must be look'd to.

D. PEDRO. How now, two of my brother's men bound! Borachio, one!

CLAUD. Hearken after their offence, my lord!

D. PEDRO. Officers, what offence have these men done?

DOGB. Marry, sir, they have committed false report; moreover, they have spoken untruths; secondarily, they are slanders; sixth and lastly, they have bely'd a lady; thirdly, they have verified unjust things: and, to conclude, they are lying knaves.

D. PEDRO. First, I ask thee what they have done; thirdly, I ask thee what's their offence; sixth and lastly, why they are committed; and, to conclude, what you lay to their charge.

were merely arbitrary, and generally very injudicious. *Let be* were without doubt the author's words. The same expression occurs again in *Antony and Cleopatra*, Act IV. sc. iv:

"What's this for? Ah, *let be, let be.*" MALONE.

If *let be*, is the true reading, it must mean, *let things remain as they are.* I have heard the phrase used by Dr. Johnson himself. Mr. Henley observes, that the same expression occurs in *St. Matt.* xxvii. 49. STEEVENS.

So, in *Henry VIII.* Act I. sc. i:

"——and they were ratify'd,

"As he cried, Thus, *let be.*"

Again, in *The Winter's Tale*, Act V. sc. iii. Leontes says, "*Let be, let be.*" REED.

⁶ —— *pluck up, my heart, and be sad!*] i. e. rouse thyself, my heart, and be prepared for serious consequences! STEEVENS.

⁷ —— *ne'er weigh more reasons in her balance:*] A quibble between *reasons* and *raisons*. RITSON.

CLAUD. Rightly reasoned, and in his own division; and, by my troth, there's one meaning well suited.⁸

D. PEDRO. Who have you offended, masters, that you are thus bound to your answer? this learned constable is too cunning to be understood: What's your offence?

BORA. Sweet prince, let me go no further to mine answer; do you hear me, and let this count kill me. I have deceived even your very eyes: what your wisdoms could not discover, these shallow fools have brought to light; who, in the night, overheard me confessing to this man, how Don John your brother incensed me to slander⁹ the lady Hero; how you were brought into the orchard, and saw me court Margaret in Hero's garments; how you disgraced her, when you should marry her: my villainy they have upon record; which I had rather seal with my death, than repeat over to my shame: the lady is dead upon mine and my master's false accusation; and, briefly, I desire nothing but the reward of a villain.

D. PEDRO. Runs not this speech like iron through your blood?

CLAUD. I have drunk poison, whiles he utter'd it.

D. PEDRO. But did my brother set thee on to this?

BORA. Yea, and paid me richly for the practice of it.

⁸ ——— *one meaning well suited.*] That is, *one meaning is put into many different dresses*; the prince having asked the same question in four modes of speech. JOHNSON.

⁹ ——— *incens'd me to slander, &c.*] That is, *incited me*. The word is used in the same sense in *Richard III.* and *Henry VIII.*

M. MASON.

See Minsheu's Dict in v. MALONE.

D. PEDRO. He is compos'd and fram'd of treachery:—
And fled he is upon this villainy.

CLAUD. Sweet Hero! now thy image doth appear
In the rare semblance that I lov'd it first.

DOGB. Come, bring away the plaintiffs; by this time our Sexton hath reform'd signior Leonato of the matter: And masters, do not forget to specify, when time and place shall serve, that I am an afs.

VERG. Here, here comes master signior Leonato, and the Sexton too.

Re-enter LEONATO and ANTONIO, with the Sexton.

LEON. Which is the villain? Let me see his eyes;
That when I note another man like him,
I may avoid him: Which of these is he?

BORA. If you would know your wronger, look on me.

LEON. Art thou the slave, that with thy breath
hast kill'd
Mine innocent child?

BORA. Yea, even I alone.

LEON. No, not so, villain; thou bely'st thyself;
Here stand a pair of honourable men,
A third is fled, that had a hand in it:—
I thank you, princes, for my daughter's death;
Record it with your high and worthy deeds;
'Twas bravely done, if you bethink you of it.

CLAUD. I know not how to pray your patience,
Yet I must speak: Choose your revenge yourself;

Impose me to what penance² your invention
Can lay upon my sin : yet sinn'd I not,
But in mistaking.

D. PEDRO. By my soul, nor I;
And yet, to satisfy this good old man,
I would bend under any heavy weight
That he'll enjoin me to.

LEON. I cannot bid you bid my daughter live,
That were impossible; but, I pray you both,
Possess the people³ in Messina here
How innocent she died : and, if your love
Can labour aught in sad invention,
Hang her an epitaph upon her tomb,
And sing it to her bones; sing it to night :—
To-morrow morning come you to my house;
And since you could not be my son-in-law,
Be yet my nephew: my brother hath a daughter,
Almost the copy of my child that's dead,
And she alone is heir to both of us;⁴
Give her the right you should have given her cousin,
And so dies my revenge.

CLAUD. O, noble sir,

² Impose me to what penance—] i. e. command me to undergo whatever penance, &c. A task or exercise prescribed by way of punishment for a fault committed at the Universities, is yet called (as Mr. Steevens has observed in a former note) an *imposition*.

MALONE.
³ Possess the people, &c.] To *possess*, in ancient language, signifies, to *inform*, to make acquainted with. So, in *The Merchant of Venice* :

“Is he yet *possess'd* how much you would?”
Again, *ibid.* :

“I have *possess'd* your grace of what I purpose.”

STEEVENS.
⁴ And she alone is heir to both of us;] Shakspeare seems to have forgot what he had made Leonato say, in the fifth scene of the first Act to Antonio, “How now, brother; where is my cousin your son? hath he provided the musick?” ANONYMOUS.

Your over-kindness doth wring tears from me!
I do embrace your offer; and dispose
For henceforth of poor Claudio.

LEON. To-morrow then I will expect your coming;

To-night I take my leave.—This naughty man
Shall face to face be brought to Margaret,
Who, I believe, was pack'd in all this wrong,⁵
Hir'd to it by your brother.

BORA. No, by my soul, she was not;
Nor knew not what she did, when she spoke to me;
But always hath been just and virtuous,
In any thing that I do know by her.

DOGB. Moreover, sir, (which, indeed, is not under white and black,) this plaintiff here, the offender, did call me afs: I beseech you, let it be remembered in his punishment: And also, the watch heard them talk of one Deformed: they say, he wears a key in his ear, and a lock hanging by it;⁶

⁵ *Who, I believe, was pack'd in all this wrong,*] i. e. combined; an accomplice. So, in Lord Bacon's Works, Vol. IV. p. 269. edit. 1740: "If the issue shall be this, that whatever shall be done for him, shall be thought done for a number of persons that shall be laboured and *packed*——." MALONE.

So, in *King Lear*:

"——snuffs and *packings* of the dukes." STEEVENS.

Again, in *Melville's Memoirs*, p. 90: "——he was a special instrument of helping my Lord of Murray and Secretary Lidington to *pack* up the first friendship betwixt the two queens," &c.

REED.

⁶ —— *he wears a key in his ear, and a lock hanging by it;*] There could not be a pleasanter ridicule on the fashion, than the constable's descant on his own blunder. They heard the conspirators satirize the *fashion*; whom they took to be a man surnamed *Deformed*. This the constable applies with exquisite humour to the courtiers, in a description of one of the most fantastical fashions of that time, the men's wearing rings in their ears, and indulging a favourite lock of hair which was brought

and borrows money in God's name;⁷ the which he hath used so long, and never paid, that now men grow hard-hearted, and will lend nothing for God's sake: Pray you, examine him upon that point.

LEON. I thank thee for thy care and honest pains.

DOGB. Your worship speaks like a most thankful and reverend youth; and I praise God for you.

before, and tied with ribbons, and called a *love-lock*. Against this fashion William Prynne wrote his treatise, called, *The Unlovelyness of Love-Locks*. To this fantastick mode Fletcher alludes in his *Cupid's Revenge*: "This morning I brought him a new perriwig with a *lock* at it—And yonder's a fellow come has bored a *hole* in his ear." And again, in his *Woman-Hater*: "—If I could endure an ear with a *hole* in it, or a platted *lock*," &c.

WARBURTON.

Dr. Warburton, I believe, has here (as he frequently does,) refined a little too much. There is no allusion, I conceive, to the fashion of wearing rings in the ears (a fashion which our author himself followed). The pleasantry seems to consist in Dogberry's supposing that the *lock* which DEFORMED wore, must have a key to it.

Eynes Moryson in a very particular account that he has given of the dress of Lord Montjoy, (the rival, and afterwards the friend of Robert, Earl of Essex,) says, that his hair was "thinne on the head, where he wore it short, except a *lock* under his left eare, which he nourished the time of this warre, [the Irish War, in 1599,] and being woven up, hid it in his neck under his ruffe." ITINERARY, P. II. p. 45. When he was not on service, he probably wore it in a different fashion. The portrait of Sir Edward Sackville, Earl of Dorset, painted by Vandyck, (now at Knowle,) exhibits this lock with a large knotted ribband at the end of it. It hangs under the ear on the left side, and reaches as low as where the star is now worn by the knights of the garter.

The same fashion is alluded to in an epigram already quoted:

"Or what he doth with such a horse-tail-*lock*," &c.

MALONE.

⁸ — and borrows money in God's name;] i. e. is a common beggar. This alludes, with too much levity, to the 17th verse of the sixth chapter of *Proverbs*: "He that giveth to the poor, lendeth unto the Lord." STEEVENS.

SCENE II.

LEONATO'S Garden.

Enter BENEDICK and MARGARET, meeting.

BENE. Pray thee, sweet mistress Margaret, deserve well at my hands, by helping me to the speech of Beatrice.

MARG. Will you then write me a sonnet in praise of my beauty?

BENE. In so high a style, Margaret, that no man living shall come over it; for, in most comely truth, thou deservest it.

MARG. To have no man come over me? why, shall I always keep below stairs?³

BENE. Thy wit is as quick as the greyhound's mouth, it catches.

³ *To have no man come over me? why, shall I always keep below stairs?*] I suppose, every reader will find the meaning.

JOHNSON.

Left he should not, the following instance from Sir Aston's Cockayne's *Poems* is at his service:

“But to prove rather he was not beguil'd,

“Her he o'er-came, for he got her with child.”

And another, more apposite, from Marston's *Insatiate Countess*, 1613:

“Alas! when we are once o'the falling hand,

“A man may easily come over us.” COLLINS.

Mr. Theobald, to procure an obvious sense, would read—*above* stairs. But there is danger in any attempt to reform a joke two hundred years old.

The sense, however, for which Mr. Theobald contends, may be restored by supposing the loss of a word; and that our author wrote—“Why, shall I always keep *men* below stairs?” i. e. never suffer them to come up into my bed-chamber, for the purposes of love. STEEVENS.

MARG. And your's as blunt as the fencer's foils, which hit, but hurt not.

BENE. A most manly wit, Margaret, it will not hurt a woman; and so, I pray thee, call Beatrice: I give thee the bucklers.⁴

MARG. Give us the swords, we have bucklers of our own.

BENE. If you use them, Margaret, you must put in the pikes with a vice; and they are dangerous weapons for maids.

MARG. Well, I will call Beatrice to you, who, I think, hath legs. [Exit MARGARET.]

BENE. And therefore will come.

*The god of love,
That sits above,⁵
And knows me, and knows me,
How pitiful I deserve,—* [Singing.]

⁴ — *I give thee the bucklers.*] I suppose that *to give the bucklers* is, *to yield*, or *to lay by all thoughts of defence*, so *clypeum abjicere*. The rest deserves no comment. JOHNSON.

Greene, in his *Second Part of Coney-Catching*, 1592, uses the same expression: "At this his master laught, and was glad, for further advantage, to *yield the bucklers* to his prentise."

Again, in *A Woman never Vex'd*, a comedy by Rowley, 1632: "—into whose hands she thrusts the weapons first, let him *take up the bucklers*."

Again, in Decker's *Satiromastix*:

"Charge one of them to *take up the bucklers* against that hair-monger Horace."

Again, in Chapman's *May-day*, 1611:

"And now I lay *the bucklers* at your feet."

Again, in *Every Woman in her Humour*, 1609:

"—if you lay down *the bucklers*, you lose the victory."

Again, in P. Holland's translation of Pliny's *Natural History*, B. X. Ch. xxi: "—it goeth against his stomach (the cock's) to yeeld the gantlet and *give the bucklers*." STEEVENS.

⁵ *The god of love, &c.*] This was the beginning of an old song,

I mean, in singing; but in loving,—Leander the good swimmer, Troilus the first employer of pandars, and a whole book full of these quondam carpet-mongers, whose names yet run smoothly in the even road of a blank verse, why, they were never so truly turn'd over and over as my poor self, in love: Marry, I cannot show it in rhyme; I have try'd; I can find out no rhyme to *lady* but *baby*, an innocent rhyme; for *scorn*, *born*, a hard rhyme; for *school*, *fool*, a babbling rhyme; very ominous endings: No, I was not born under a rhiming planet, nor I cannot woo in festival terms.⁶—

Enter BEATRICE.

Sweet Beatrice, would'st thou come when I called thee?

BEAT. Yea, signior, and depart when you bid me.

BENE. O, stay but till then!

BEAT. Then, is spoken; fare you well now:—and yet, ere I go, let me go with that I came for,⁷ which

by W. E. (William Elderton) a puritanical parody of which, by one W. Birch, under the title of *The complaint of a Sinner*, &c. Imprinted at London, by Alexander Lacy for Richard Apploew, is still extant. The words in this moralised copy are as follows:

“The god of love, that sits above,

“Doth know us, doth know us,

“How sinful that we be.” RITSON.

In *Bacchus' Bountie*, &c. 4to. bl. l. 1593, is a song, beginning—

“The Gods of love

“Which raigne above.” STEEVENS.

⁶ — in festival terms.] i. e. in splendid phraseology, such as differs from common language, as holidays from common days. Thus, Hotspur, in *K. Henry IV.* P. I:

“With many holiday and lady terms.” STEEVENS.

⁷ — with that I came for,] For, which is wanting in the old copy, was inserted by Mr. Rowe. MALONE.

is, with knowing what hath passed between you and Claudio.

BENE. Only foul words; and thereupon I will kiss thee.

BEAT. Foul words is but foul wind, and foul wind is but foul breath, and foul breath is noisome; therefore I will depart unkiss'd.

BENE. Thou hast frighted the word out of his right sense, so forcible is thy wit: But, I must tell thee plainly, Claudio undergoes my challenge;⁸ and either I must shortly hear from him, or I will subscribe him a coward. And, I pray thee now, tell me, for which of my bad parts didst thou first fall in love with me?

BEAT. For them all together; which maintain'd so politick a state of evil, that they will not admit any good part to intermingle with them. But for which of my good parts did you first suffer love for me?

BENE. *Suffer love*; a good epithet! I do suffer love, indeed, for I love thee against my will.

BEAT. In spite of your heart, I think; alas! poor heart! If you spite it for my sake, I will spite it for yours; for I will never love that which my friend hates.

BENE. Thou and I are too wise to woo peaceably.

BEAT. It appears not in this confession: there's not one wise man among twenty, that will praise himself.

BENE. An old, an old instance, Beatrice, that

⁸ ——— undergoes *my challenge*;] i. e. is subject to it. So, in *Cymbeline*, Act III. sc. v: "——— *undergo* those employments, wherein I should have cause to use thee." STEEVENS.

lived in the time of good neighbours:⁹ if a man do not erect in this age his own tomb ere he dies, he shall live no longer in monument, than the bell rings, and the widow weeps.

BEAT. And how long is that, think you?

BENE. Question?—Why, an hour in clamour, and a quarter in rheum:² Therefore it is most expedient for the wife, (if Don Worm, his conscience, find no impediment to the contrary,) to be the trumpet of his own virtues, as I am to myself: So much for praising myself, (who, I myself will bear witness, is praise-worthy,) and now tell me, How doth your cousin?

BEAT. Very ill.

BENE. And how do you?

BEAT. Very ill too.

BENE. Serve God, love me, and mend: there will I leave you too, for here comes one in haste.

Enter URSULA.

URS. Madam, you must come to your uncle; yonder's old coil at home:³ it is proved, my lady

⁹ ——— *in the time of good neighbours:*] i. e. when men were not envious, but every one gave another his due. The reply is extremely humorous. *WARBURTON.*

² Question?—*Why, an hour, &c.*] i. e. What a question's there, or what a foolish question do you ask? But the Oxford editor, not understanding this phrase, contracted into a single word, (of which we have many instances in English) has fairly struck it out. *WARBURTON.*

The phrase occurs frequently in Shakspeare, and means no more than—you ask a question, or that is the question. *RITSON.*

³ ——— *old coil at home:*] So, in *King Henry IV.* P. II. Act II. sc. iv: “By the mass, here will be old Utis.” See note on this

Hero hath been falsely accused, the prince and Claudio mightily abused; and Don John is the author of all, who is fled and gone: Will you come presently?

BEAT. Will you go hear this news, signior?

BENE. I will live in thy heart, die in thy lap, and be buried in thy eyes; and, moreover, I will go with thee to thy uncle's. [Exeunt.]

SCENE III.

The inside of a Church.

Enter Don PEDRO, CLAUDIO, and Attendants with musick and tapers.

CLAUD. Is this the monument of Leonato?

ATTEN. It is, my lord.

CLAUD. [Reads from a scroll.]

Done to death⁴ by slanderous tongues

Was the Hero that here lies:

Death, in guerdon⁵ of her wrongs,

Gives her fame which never dies:

passage. *Old*, (I know not why) was anciently a common augmentative in familiar language.

Coil is bustle, stir. So, in *King John*:

“I am not worth this *coil* that's made for me.” STEEVENS.

⁴ *Done to death*—] This obsolete phrase occurs frequently in our ancient writers. Thus, in Marlowe's *Lust's Dominion*, 1657:

“His mother's hand shall stop thy breath,

“Thinking her own son is *done to death*.” MALONE.

To *do to death* is merely an old translation of the French phrase—*Faire mourir*. STEEVENS.

⁵ — *in guerdon*—] *Guerdon* is reward, remuneration. See Costard's use of this word in *Love's Labour's Lost*, Act III. sc. i. The verb, to *guerdon*, occurs both in *King Henry VI.* P. II, and in *King Henry VIII.* STEEVENS.

*So the life, that died with shame,
Lives in death with glorious fame.*

*Hang thou there upon the tomb, [affixing it.
Praising her when I am dumb.—*

Now, musick, found, and sing your solemn hymn.

S O N G.

*Pardon, Goddess of the night,
Those that slew thy virgin knight ;⁶*

⁶ *Those that slew thy virgin knight ;*] *Knight*, in its original signification, means *follower*, or *pupil*, and in this sense may be feminine. Helena, in *All's well that ends well*, uses *knight* in the same signification. JOHNSON.

Virgin knight is virgin hero. In the times of chivalry, a *virgin knight* was one who had as yet atchieved no adventure. Hero had as yet atchieved no matrimonial one. It may be added, that a *virgin knight* wore no device on his shield, having no right to any till he had deserved it.

So, in *The History of Clyomon, Knight of the Golden Shield, &c.* 1599:

“ Then as thou seem’st in thy attire a *virgin knight* to be,
“ Take thou this *shield* likewise of *white*,” &c.

It appears, however, from several passages in Spenser’s *Faerie Queen*, B. I. c. vii. that an *ideal order* of this name was supposed, as a compliment to Queen Elizabeth’s virginity :

“ Of doughtie knights whom faery land did raise
“ That noble order hight of *maidenbed*.”

Again, B. II. c. ii :

“ Order of *maidenbed* the most renown’d.”

Again, B. II. c. ix :

“ And numbred be mongst knights of *maidenbed*.”

On the books of the Stationers’ Company in the year 1594, is entered, “ ———Pheander the *mayden knight*.” STEEVENS.

I do not believe that any allusion was here intended to Hero’s having yet atchieved “ no matrimonial adventure.” *Diana’s knight* or *Virgin knight*, was the common poetical appellation of virgins, in Shakspeare’s time.

So, in *The Two Noble Kinsmen*, 1634 :

“ O sacred, shadowy, cold and constant queen,
“ ——— who to thy *female knights*

*For the which, with songs of woe,
Round about her tomb they go.*

Midnight, assist our moan ;

Help us to sigh and groan,

Heavily, heavily :

Graves, yawn, and yield your dead,

Till death be uttered,⁷

Heavily, heavily.

CLAUD. Now, unto thy bones good night !
Yearly will I do this rite.

D. PEDRO. Good morrow, masters ; put your
torches out :

The wolves have prey'd ; and look, the gentle
day,

Before the wheels of Phœbus, round about

Dapples the drowsy east with spots of grey :

Thanks to you all, and leave us ; fare you well.

CLAUD. Good morrow, masters ; each his several
way.

“ Allow’st no more blood than will make a blush,

“ Which is their order’s robe,——.”

Again, more appositely in Spenser’s *Faery Queene*, B. III. c. xii :

“ Soon as that *virgin knight* he saw in place,

“ His wicked bookes in hast he overthrew.”

MALONE.

This last instance will by no means apply ; for the *virgin knight*
is the maiden Britomart, who appeared in the accoutrements of a
knight, and from that circumstance was so denominated.

STEEVENS.

⁷ *Till death be uttered,*] I do not profess to understand this line,
which to me appears both defective in sense and metre. I suppose
two words have been omitted, which perhaps were—

Till songs of death be uttered, &c.

So, in *King Richard III* :

“ Out on you, owls ! nothing but *songs of death* ?”

STEEVENS.

D. PEDRO. Come, let us hence, and put on other weeds;
And then to Leonato's we will go.

CLAUD. And, Hymen, now with luckier issue speed's,
Than this, for whom we render'd up this woe!⁸
[*Exeunt.*]

SCENE IV.

A Room in LEONATO'S House.

Enter LEONATO, ANTONIO, BENEDICK, BEATRICE, URSULA, Friar, and HERO.

FRIAR. Did I not tell you she was innocent?

LEON. So are the prince and Claudio, who accus'd her,
Upon the error that you heard debated:
But Margaret was in some fault for this;
Although against her will, as it appears
In the true course of all the question.

ANT. Well, I am glad that all things fort so well.

BENE. And so am I, being else by faith enforc'd
To call young Claudio to a reckoning for it.

⁸ *And, Hymen, now with luckier issue speed's,
Than this, for whom we render'd up this woe!]* The old copy has—*speeds.* STEEVENS.

Claudio could not know, without being a prophet, that this new proposed match should have any luckier event than that designed with Hero. Certainly, therefore, this should be a wish in Claudio; and, to this end, the poet might have wrote, *speed's*; i. e. *speed us*: and so it becomes a prayer to Hymen. THIRLBY.

The contraction introduced is so extremely harsh, that I doubt whether it was intended by the author. However I have followed former editors in adopting it. MALONE.

LEON. Well, daughter, and you gentlewomen all,
Withdraw into a chamber by yourselves;
And, when I send for you, come hither mask'd:
The prince and Claudio promis'd by this hour
To visit me:—You know your office, brother;
You must be father to your brother's daughter,
And give her to young Claudio. [*Exeunt Ladies.*]

ANT. Which I will do with confirm'd countenance.

BENE. Friar, I must entreat your pains, I think.

FRIAR. To do what, signior?

BENE. To bind me, or undo me, one of them.—
Signior Leonato, truth it is, good signior,
Your niece regards me with an eye of favour.

LEON. That eye my daughter lent her; 'Tis
most true.

BENE. And I do with an eye of love requite her.

LEON. The sight whereof, I think, you had from
me,

From Claudio, and the prince; But what's your will?

BENE. Your answer, fir, is enigmatical:
But, for my will, my will is, your good will
May stand with ours, this day to be conjoin'd
In the state of honourable marriage;⁹—
In which, good friar, I shall desire your help.

LEON. My heart is with your liking.

FRIAR. And my help.

Here comes the prince, and Claudio.

⁹ *In the state of honourable marriage;*] *Marriage*, in this instance, is used as a trisyllable. So, in *The Taming of the Shrew*, Act III. sc. ii:

“ 'Twere good, methinks, to steal our marriage.”

STEEVENS.

Enter Don PEDRO and CLAUDIO, with Attendants.

D. PEDRO. Good morrow to this fair assembly.

LEON. Good morrow, prince; good morrow,
Claudio;

We here attend you; Are you yet determin'd
To-day to marry with my brother's daughter?

CLAUD. I'll hold my mind, were she an Ethiop.

LEON. Call her forth, brother, here's the friar
ready. *[Exit ANTONIO.]*

D. PEDRO. Good morrow, Benedick: Why, what's
the matter,

That you have such a February face,
So full of frost, of storm, and cloudiness?

CLAUD. I think, he thinks upon the savage bull:²—
Tush, fear not, man, we'll tip thy horns with gold,
And all Europa shall rejoice at thee;³
As once Europa did at lusty Jove,
When he would play the noble beast in love.

BENE. Bull Jove, sir, had an amiable low;
And some such strange bull leap'd your father's cow,
And got a calf in that same noble feat,
Much like to you, for you have just his bleat.

Re-enter ANTONIO, with the Ladies mask'd.

CLAUD. For this I owe you: here come other
reckonings.

Which is the lady I must seize upon?

² ——— *the savage bull:*] Still alluding to the passage quoted in a former scene from Kyd's *Hieronymo*. STEEVENS.

³ *And all Europa shall, &c.*] I have no doubt but that our author wrote—

And all our Europe, &c.

So, in *King Richard II*:

“As were *our* England in reversion his.” STEEVENS.

ANT. This same is she,⁴ and I do give you her.

CLAUD. Why, then she's mine: Sweet, let me see your face.

LEON. No, that you shall not, till you take her hand
Before this friar, and swear to marry her.

CLAUD. Give me your hand before this holy friar;
I am your husband, if you like of me.

HERO. And when I liv'd, I was your other wife:
[Unmasking.]
And when you lov'd, you were my other husband.

CLAUD. Another Hero?

HERO. Nothing certainer:
One Hero died defil'd; but I do live,
And, surely as I live, I am a maid.

D. PEDRO. The former Hero! Hero that is dead!

LEON. She died, my lord, but whiles her slander liv'd.

FRIAR. All this amazement can I qualify;
When, after that the holy rites are ended,
I'll tell you largely of fair Hero's death:
Mean time, let wonder seem familiar,
And to the chapel let us presently.

BENE. Soft and fair, friar.—Which is Beatrice?

BEAT. I answer to that name; [Unmasking] What is your will?

BENE. Do not you love me?

⁴ *Ant. This same, &c.*] This speech is in the old copies given to Leonato. Mr. Theobald first assigned it to the right owner. Leonato has in a former part of this scene told Antonio,—that he “must be father to his brother's daughter, and give her to young Claudio.” MALONE.

BEAT. No, no more than reason.⁵

BENE. Why, then your uncle, and the prince,
and Claudio,
Have been deceived; for they swore you did.⁶

BEAT. Do not you love me?

BENE. No, no more than reason.⁷

BEAT. Why, then my cousin, Margaret, and
Urfula,
Are much deceiv'd; for they did swear, you did.

BENE. They swore that you were almost sick for
me.

BEAT. They swore that you were well-nigh dead
for me.

BENE. 'Tis no such matter:—Then, you do not
love me?

BEAT. No, truly, but in friendly recompence.

LEON. Come, cousin, I am sure you love the gen-
tleman.

CLAUD. And I'll be sworn upon't, that he loves
her;

For here's a paper, written in his hand,
A halting sonnet of his own pure brain,
Fashion'd to Beatrice.

HERO. And here's another,

⁵ *No, no more than reason.*] The old copies, injuriously to metre, read—*Why, no, &c.* It should seem that the compositor's eye had caught the here unnecessary adverb from the following speech.

STEEVENS.

⁶ ——— for *they swore you did.*] *For*, which both the sense and metre require, was inserted by Sir Thomas Hanmer. So, below:
“Are much deceiv'd; *for* they did swear you did.”

MALONE.

⁷ *No, no more than reason.*] Here again the metre, in the old copies, is overloaded by reading—*Troth, no, no more, &c.*

STEEVENS.

Writ in my cousin's hand, stolen from her pocket,
Containing her affection unto Benedick.

BENE. A miracle! here's our own hands against
our hearts!—Come, I will have thee; but, by this
light, I take thee for pity.

BEAT. I would not deny you;—but, by this good
day, I yield upon great persuasion;⁶ and, partly, to
save your life, for I was told you were in a con-
sumption.

BENE. Peace, I will stop your mouth.⁸—

[Kissing her.]

D. PEDRO. How dost thou, Benedick the mar-
ried man?

BENE. I'll tell thee what, prince; a college of
wit-crackers cannot flout me out of my humour:

⁶ *I would not deny you; &c.*] Mr. Theobald says, *is not this mock-reasoning? She would not deny him, but that she yields upon great persuasion. In changing the negative, I make no doubt but I have retrieved the poet's humour: and so changes not into yet.* But is not this a mock-critic? who could not see that the plain obvious sense of the common reading was this, I cannot find in my heart to deny you, but for all that I yield, after having stood out great persuasions to submission. He had said—*I take thee for pity*, she replies—*I would not deny thee*, i. e. I take thee for pity too: but as I live, I am won to this compliance by importunity of friends. Mr. Theobald, by altering *not to yet*, makes it supposed that *he* had been importunate, and that *she* had often denied, which was not the case. WARBURTON.

⁷ Bene. Peace, I will stop your mouth. [Kissing her.] In former copies:

Leon. Peace, I will stop your mouth.

What can Leonato mean by this? “Nay, pray, peace, niece! don't keep up this obstinacy of professions, for I have proofs to stop your mouth.” The ingenious Dr. Thirlby agreed with me, that this ought to be given to Benedick, who, upon saying it, kisses Beatrice; and this being done before the whole company, how natural is the reply which the prince makes upon it?

How dost thou, Benedick the married man?

Besides, this mode of speech, preparatory to a salute, is familiar to our poet in common with other stage-writers. THEOBALD.

Dost thou think, I care for a satire, or an epigram? No: if a man will be beaten with brains, he shall wear nothing handsome about him: In brief, since I do purpose to marry, I will think nothing to any purpose that the world can say against it; and therefore never flout at me for what I have said against it; for man is a giddy thing, and this is my conclusion.—For thy part, Claudio, I did think to have beaten thee; but in that⁸ thou art like to be my kinsman, live unbruised, and love my cousin.

CLAUD. I had well hoped, thou wouldst have denied Beatrice, that I might have cudgell'd thee out of thy single life, to make thee a double dealer; which, out of question, thou wilt be, if my cousin do not look exceeding narrowly to thee.

BENE. Come, come, we are friends:—let's have a dance ere we are married, that we may lighten our own hearts, and our wives' heels.

LEON. We'll have dancing afterwards.

BENE. First, o' my word; therefore, play, musick.—

Prince, thou art sad; get thee a wife, get thee a wife: there is no staff more reverend than one tipp'd with horn.⁹

⁸ — *in that*—] i. e. because. So, Hooker: “Things are preached not *in that* they are taught, but *in that* they are published.” STEEVENS.

⁹ — *no staff more reverend than one tipp'd with horn.*] This passage may admit of some explanation that I am unable to furnish. By accident I lost several instances I had collected for the purpose of throwing light on it. The following, however, may assist the future commentator.

MS. Sloan, 1691.

“THAT A FELLON MAY WAGE BATTLE, WITH THE ORDER THEREOF.

“—by order of the lawe both the parties must at their owne charge be armed withoute any yron or long armour, and their

Enter a Messenger.

MESS. My lord, your brother John is ta'en in flight,
And brought with armed men back to Messina.

BENE. Think not on him till to-morrow; I'll devise thee brave punishments for him.—Strike up, pipers.

[*Dance.*

[*Exeunt.*

heades bare, and bare-handed and bare-footed, every one of them having a *baston borned* at ech ende, of one length," &c.

Again, in Stowe's *Chronicle*, edit. 1615, p. 669: "—— his baston a *staffe* of an elle long, made taper-wise, *tipt with borne*, &c. was borne after him." STEEVENS.

Again, *Britton, Pleas of the Crown*, c. xxvii. f. 18: "Next let them go to combat armed without iron and without linnen armour, their heads uncovered and their hands naked, and on foot, with *two bastons tipped with horn* of equal length, and each of them a target of four corners, without any other armour, whereby any of them may annoy the other; and if either of them have any other weapon concealed about him, and therewith annoy his adversary, let it be done as shall be mentioned amongst combats in a plea of land." REED.

Mr. Steevens's explanation is undoubtedly the true one. The allusion is certainly to the ancient trial by *wager of battel*, in suits both criminal and civil. The quotation above given recites the form in the former case,—viz. an appeal of felony. The practice was nearly similar in civil cases, upon issue joined in a writ of right. Of the last trial of this kind in England, (which was in the thirteenth year of Queen Elizabeth,) our author might have read a particular account in Stowe's *Annales*. Henry Nailor, master of defence, was champion for the demandants, Simon Low and John Kyme; and George Thorne for the tenant, (or defendant,) Thomas Paramoure. The combat was appointed to be fought in Tuthill-fields, and the Judges of the Common Pleas and Serjeants at law attended. But a compromise was entered into between the parties, the evening before the appointed day, and they only went through the forms, for the greater security of the tenant. Among other ceremonies Stowe mentions, that "the gauntlet that was cast down by George Thorne was borne before the sayd Nailor, in his passage through London, upon a sword's point, and his baston (a

staff of an ell long, made taper-wise, *tipt with horn*,) with his shield of hard leather, was borne after him," &c. See also Minshew's Dict. 1617, in v. *Combat*; from which it appears that Naylor on this occasion was introduced to the Judges, with "*three solemn congees*," by a very *reverend* person, "Sir Jerome Bowes, ambassador from Queen Elizabeth into Russia, who carried a red *baston* of an ell long, *tipped with horne*."—In a very ancient law-book entitled *Britton*, the manner in which the combatants are to be armed is particularly mentioned. The quotation from the Sloanian MS. is a translation from thence. By a ridiculous mistake the words, "*sauns lōge arme*," are rendered in the modern translation of that book, printed a few years ago, "*without linnen armour*;" and "*a mains nues and pies*" [bare-handed and bare-footed] is translated, "*and their hands naked, and on foot*." MALONE.

This play may be justly said to contain two of the most sprightly characters that Shakspeare ever drew. The wit, the humourist, the gentleman, and the soldier, are combined in Benedick. It is to be lamented, indeed, that the first and most splendid of these distinctions, is disgraced by unnecessary profaneness; for the goodness of his heart is hardly sufficient to atone for the licence of his tongue. The too sarcastic levity, which flashes out in the conversation of Beatrice, may be excused on account of the steadiness and friendship so apparent in her behaviour, when she urges her lover to risque his life by a challenge to Claudio. In the conduct of the fable, however, there is an imperfection similar to that which Dr. Johnson has pointed out in *The Merry Wives of Windsor*:—the second contrivance is less ingenious than the first:—or, to speak more plainly, the same incident is become stale by repetition. I wish some other method had been found to entrap Beatrice, than that very one which before had been successfully practised on Benedick.

Much ado about Nothing, (as I understand from one of Mr. Vertue's MSS.) formerly passed under the title of Benedick and Beatrix. Heming the player received, on the 20th of May, 1613, the sum of forty pounds, and twenty pounds more as his Majesty's gratuity, for exhibiting six plays at Hampton-Court, among which was this comedy. STEEVENS.

THE END OF THE FOURTH VOLUME.

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Shakespeare, William, 1564-1616 / Johnson, Samuel / Steevens, Georges

Plays

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